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NORTHWESTERN UNIVERSITY BULLETIN

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THE SCHOOL OF MUSIC

ANNUAL ANNOUNCEMENT

1914-1915

Published Weekly by Northwestern University
Northwestern University Building
Vol. XIV, No. 39 Chicago June 12, 1914

Announcement

Changes, additions and new features of special significance appearing in this catalog are as follows:

Additions to the faculty, and changes in the tuition rates of certain members.

Reduction of music tuition in Course IV—Literary Musical Course.

Introduction of Classes in English Diction for vocal students.

Introduction of the Dalcroze System of Eurhythmics.

Introduction of a Teachers' Free Employment Bureau for the benefit of recent and former graduates.

Complete change in the system of alphabetical and and numerical designation of theoretical classes.

A Women's Dormitory exclusively for music students, with a piano practice building.

Opening of the New Dormitories for Men.

Northwestern University

EVANSTON *and* CHICAGO

THE SCHOOL OF MUSIC

ANNUAL ANNOUNCEMENT

1914-1915

Published by the University
June, 1914

THE scholastic year coincides with that of the College of Liberal Arts, but is divided into Four Quarters of Nine Weeks each instead of Two Semesters.

Calendar

1914-1915

1914			
June	22	Mon.	Special Summer Term begins.
Aug.	1	Sat.	Special Summer Term ends.
Sept.	15	Tues.	and September 16, Wednesday, examination for admission.
Sept.	17	Thur.	First Quarter begins.
Nov.	18	Wed.	First Quarter ends.
Nov.	19	Thur.	Second Quarter begins.
Nov.	26	Thur.	Thanksgiving Recess to November 29, Sunday, inclusive.
Nov.	30	Mon.	Class work resumes.
Dec.	24	Thur.	Christmas Recess to January 3, Sunday, inclusive.
1915			
Jan.	4	Mon.	Class work resumes.
Jan.	27	Wed.	to February 2, Tuesday, regular mid-year examinations.
Feb.	3	Wed.	Second Quarter ends.
Feb.	4	Thur.	Third Quarter begins.
Apr.	7	Wed.	Third Quarter ends.
Apr.	8	Thur.	Fourth Quarter begins.
May	24	Mon.	to May 29, Saturday, Chicago North Shore Festival.
May	28	Fri.	to June 2, Wednesday, Final examinations.
June	3	Thur.	Commencement Concert of Senior Class.
June	9	Wed.	Fourth Quarter ends.
June	9	Wed.	FIFTY-SEVENTH ANNUAL COMMENCEMENT.
June	10	Thur.	Summer vacation to September 15, Wednesday, inclusive.
June	21	Mon.	Special Summer Term begins.
July	31	Sat.	Special Summer Term ends.
Sept.	14	Tues.	and September 15, Wednesday, examinations for admission.
Sept.	16	Thur.	First Quarter begins.

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Professor of Violin and Ensemble Playing

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Instructor in Piano and Normal Piano Methods

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Instructor in Organ

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Bertha Beeman
Instructor in Voice Culture

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Instructor in Piano

Alta Dorothy Miller, B.L.
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Instructor in Piano and Normal Piano Methods

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Instructor in Violin and Theory

Walter Allen Stults, Mus.G.
Instructor in Voice Culture

Lura Mary Bailey
Instructor in Piano and Ensemble Playing

Hedwig Brenneman, Mus.G.
Instructor in Voice Culture

Odile Goddard Frost, Mus.G.
Instructor in Piano and Organ

Myrtle Hatswell-Bowman
Instructor in Voice Culture

Carl Milton Beecher, Mus.G., B.Mus.
Instructor in Piano

Alphonse de Salvio, Ph.D.
Instructor in Italian Language and Diction

Wilhelmina Christiana Pfirshing
Instructor in English, German, and French Languages and Diction

Walfried Singer
Instructor in Harp

Nellie Poorman
Instructor in Public School Music Methods

Lucy Duncan Hall
Instructor in Dalcroze System of Eurhythmics

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Elizabeth Shotwell Burger, B.A., Mus.G.
Assistant Instructor in Piano

Janet Maureen Hanna, Mus.G.
Assistant Instructor in Piano

Elizabeth Brown, Mus.G.
Assistant Instructor in Piano

Mary Edna Macdonald, Mus.G.
Assistant Instructor in Violin

Clare Pearl Livingston, Mus.G.
Assistant Instructor in Voice Culture

Louis Adolphe Coerne, Ph.D., Mus. D.
Special Lecturer

The School of Music

FACILITIES for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce and Oratory.

SCOPE

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics.

It aims at academic standards and methods in the study of music, and to this end the general plan of the school is modeled after that of the College of Liberal Arts of Northwestern University, with four-year courses pursued under the same rules for attendance, discipline, and examinations. Provision is also made for the study of music as a part of general culture or as an accomplishment.

IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the Northwestern Elevated Railway, as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about thirty thousand. As University town and Chicago's most popular suburb, Evanston combines advan-

*The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

tages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in selecting a site. The institution has now an attendance of about five thousand students, including the enrollment in the professional schools.

ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young women are housed either in official dormitories or in private homes in close proximity to their work, and are surrounded by wholesome religious and social influences. All non-resident women students come under the charge of the Dean of Women, as regards their living and social arrangements.

COMMUNITY INTERESTS

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its philanthropies, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other

branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-3, new courses went into effect, some of which added literary studies to the existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 12 to 27.

EARNEST PURPOSE

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

BUILDINGS AND EQUIPMENT

The steady growth and development of the School of Music necessitated a special building for its exclusive use. The building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one block west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile northeast of the Davis Street stations of the Northwestern Elevated Railway and the Chicago & North-Western Railway, and a little less from the terminal of the Chicago & Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary, about thirty teaching and practice rooms. On the upper floor is a recital hall seating three hundred and fifty, which is provided with a Mason and

Hamlin grand piano and a Kimball two-manual pipe organ. Additional rooms are used in other buildings.

Fisk Hall, containing the University Chapel, is provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest attainments in organ building, both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

ADVANTAGES WITHIN THE SCHOOL

The advantages of music study in Evanston may be briefly summarized as follows:

1. Private instruction in instrumental and vocal music under a superior corps of Instructors, presenting the most approved European methods, combined with the progressive ideas of American educators.

2. Five different choral bodies, numbering from twenty-five to six hundred singers, besides special classes, give quite unequalled opportunities not only for drill in part-singing, and note-reading, but also the invaluable musical experience of intimate familiarity with a great variety of chorus music from hymn-tunes to the great classic oratorios and the latest choral works of importance.

3. Thorough drill in ensemble playing and sight-reading for piano and organ students by means of four-hand arrangements of the standard classic overtures and symphonies, affording at the same time a close acquaintanceship with these masterpieces. In the higher classes stringed instruments are added.

4. A complete symphony orchestra of seventy, and a junior orchestra of thirty-five players offer the rare privilege of obtaining professional orchestra routine, as well as the opportunity of familiar acquaintanceship with great orchestral works.

5. Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

6. Chamber music concerts and recitals by members of the Faculty, and visiting artists, presenting the best works of classical and modern masters.

7. Extended courses in musical analysis covering a great variety of the finest music.

8. Numerous recitals, concerts, and lectures, mostly free to students.

9. The opportunity of taking collegiate or academic studies in connection with regular courses at no extra expense.

OUTSIDE ADVANTAGES

1. The opportunity to students of taking one or more studies in other departments of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district. The charter of the University prohibits the sale of intoxicating beverages within four miles of the seat of the University. The law is enforced by the city and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Many local concerts and entertainments, some of them of the first importance and magnitude, besides accessibility to all the artistic attractions offered in Chicago.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories; eighteen churches, and a large population of intelligent people. To meet the varied tastes of such a cosmopolitan community many public addresses, concerts and entertainments are given in the school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

Admission and Instruction

Regular Course Students require preparation, Special Students require no preparation

For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, or two or three years' in instrumental music, are necessary to enter to advantage. High school graduation is not a prerequisite for entry, nor is the student required to take College or Academy studies. Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded; but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 27 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be

taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items:

For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge of all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.

REGISTRATION

Students entering the School of Music do so either as Regular or Special students. In the former case, they must enter at the beginning of the school year, pursue prescribed courses of study, and become candidates for a certificate or diploma. As special students they may enter at any time and pursue such work as they may elect.

The regular courses are based upon the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory at the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it be found advisable.

The registration of students is conducted by the Secretary at his office in Music Hall. Bills for fees are at once made out, presented to the student, and are payable immediately.

Music students in regular courses who contemplate taking literary work in the Academy or the College of Liberal Arts must make their initial registration at the School of Music.

Courses

The following courses are offered:

I. Course in Applied Music, leading to the Degree of Graduate in Music.
II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
III. Post Graduate Course.
IV. Literary Musical Course.
V. Course in Public and High School Music Methods.
VI. Normal Course in Piano Methods.
VII. Normal Course in Vocal Methods.

I. Course in Applied Music.

By "Applied Music" is meant the practical study of piano, organ, violin, violoncello or voice, in private, individual lessons. It includes also certain theoretical subjects scheduled below, which are given in classes. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability who come well prepared.

Candidates, who, upon entrance or at any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate of Music upon satisfactory completion of the course. Opportunity is given to make up any reasonable deficiency in College entrance requirements, in the Academy of the University, without extra expense. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Such candidates, however, will not be permitted to drop their work except at the end of a semester. They must make their application for entrance in the College of Liberal Arts during the summer vacation, by addressing the Registrar, University Hall, Evanston, sending him their statements of high school credits or other evidence of their qualification for entrance. Upon arrival in Evanston their initial registration must be made at the School of

Music, after which they are provided with a letter of introduction to the College.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the Diploma for Musical Proficiency. They may carry one literary study in the Academy during the course without extra fee.

A student completing the second or third year work may obtain a School of Music certificate stating his grades in the various theoretical studies, and if desired, it will include a statement as to the character and degree of attainment in applied music.

All candidates are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year

For All Students:

A. Solfeggio.
B1. Ear-training and Dictation and Rudiments of Music.
C1. History of Music.
D1. Harmony.
E1. Key-board Harmony.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

For Piano and Organ Students:

N1. Instrumental Ensemble.

For Violin and 'Cello Students:

O. Orchestra Ensemble.

For Vocal Students:

L. Diction, as the vocal teacher may require.

Second Year

For All Students:

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.

E2. Key-board Harmony.
F1. Form and Analysis.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

For Piano and Organ Students:

N2. Instrumental Ensemble.

For Piano Students:

K1. Normal Piano Methods.
P. Children's Class Demonstration.

For Violin and 'Cello Students:

O. Orchestra Ensemble.

For Vocal Students:

L. Diction, as the vocal teacher may require.
Evanston Musical Club and Festival Chorus.

Third Year

For All Students:

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

For Piano and Organ Students:

N3. Instrumental Ensemble.

For Piano Students:

K2. Normal Piano Methods.

For Violin and 'Cello Students:

O. Orchestra Ensemble.

For Vocal Students:

L. Diction, as the vocal teacher may require.
M. Vocal Ensemble.
Evanston Musical Club and Festival Chorus.

Fourth Year

For All Students:

B4. Ear-training and Dictation.
F3. Form and Analysis.
G2. Counterpoint.
H1. Instrumental Composition.
H4. Vocal Composition.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

For Piano and Organ Students:

N4. Instrumental Ensemble.

For Violin and 'Cello Students:

O. Orchestra Ensemble.

For Vocal Students:

L. Diction, as the vocal teacher may require.
Evanston Musical Club and Festival Chorus.

For hours of recitations and details of studies in Classes A to P, see pages 27 to 35.

For hours of Physical Culture, see page 53.

The candidate for a diploma upon the satisfactory completion of the theoretical studies of the four years' course in applied music must satisfactorily perform programs conforming in general to the following outline:

Piano Students—A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the more important works of Bach; two Chopin études; selections from the more important works of Schumann and Brahms.

Organ Students—One of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; selections from the works of Thiele, Widor, Merkel or Franck.

Violin Students—A Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

Vocal Students—An operatic aria; an aria from Handel's Messiah or Haydn's Creation; an aria from a modern oratorio; group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

Two private lessons a week are required of all students in this course, except organ students. Organ students usually pursue the

study of piano and organ simultaneously, as a sound piano technique is an absolute essential to good organ playing. If they are sufficiently advanced technically, and read well at sight, the piano requirements may be waived and but one lesson a week taken upon the organ. It will be observed, therefore, that the regular fees for organ lessons are based upon one lesson a week.

Where Evanston Musical Club work is specified, the membership fee of the student will be paid by the School of Music. Students singing in the A Cappella Choir or engaged in practical choir work may be excused from membership in the Evanston Musical Club.

Only such students as pay the full theory fee and fees for four private lessons per week are entitled to both instrumental and vocal ensemble practice.

Classes K1 and K2—Normal Piano Methods—are required for all piano students who expect to graduate, or who wish a certificate in Normal Piano Methods. They are the subject of an extra fee as indicated.

All vocal students are required to take two semesters of German Language and Diction, and one semester of French or Italian Language and Diction. These are to be taken at such periods as the student's vocal instructor may decide. They are the subject of extra fees, as indicated.

Fee, Course I: First and second year students, Theory, $22.50 a quarter; third and fourth year students, Theory, $25.00; plus the fee for one study in the table for Major Study Fees, pages 45 and 46. Additional studies if desired are taken from the table of Special Student Fees, pages 46 and 47. Students desiring Class I1, I2 or J are charged $10.00 additional. Classes K1 or K2, $5.00 additional. Classes L1, L2, L3 or L4 are $7.50 additional.

II. Course in Theory and History of Music.

This course is intended for composers and theorists. It requires four years' work, and leads to the degree of Bachelor of Music. The candidate for admission should be fairly experienced at the piano, and be able to play all exercises and compositions which are taken up in class work, including score reading.

In addition to pursuing satisfactorily the studies outlined in the schedule below, the candidate before graduation must receive one-fourth of the total number of credits in the College of Liberal Arts necessary for the degree of Bachelor of Arts, one subject of which must be General Physics.

Before completing his studies, he is required to score for full orchestra a composition assigned to him by the faculty, such as a movement from a piano sonata by Beethoven, or he may compose and score an original work of considerable length. This must be satisfactory in both its technical and artistic aspects, and must demonstrate a decided command of orchestral resources and effects.

The successful pursuit of this course necessitates therefore marked talent and the instinct for orchestral combinations, and constant attendance upon choral and orchestral concerts, and the diligent study of the full score of standard works.

Upon the completion of three years of this course a certificate is issued by the University.

SCHEDULE OF STUDIES, COURSE II

First Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint.
College Study.
Ensemble and Physical Culture, optional.

Second Year

B4. Ear-training and Dictation.
F3. Form and Analysis.
G2. Counterpoint.
H1. Instrumental Composition.
H4. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

Third Year

G3. Counterpoint.
H2. Instrumental Composition.
H5. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

Fourth Year

H3. Instrumental Composition.
H6. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

For hours of recitation and details of studies in Classes B to H, see pages 28 to 32.

For hours of Physical Culture, see page 53.

Fee for Course II, $25.00 a quarter.

III. Post-Graduate Course.

Graduates in Course I are given a broad basis of general musicianship as well as a thorough grounding for professional work either as performers, theorists or teachers.

If the goal of the student be public performance, the school supplies every facility for attaining this end. With the elimination of theoretical studies ample time is available for the close application necessary for the highest artistic results.

In composition, the graduate from Course II will be carried into the larger forms such as chamber-music, overtures, symphonies, cantatas, oratorios and operas.

IV. Literary Musical Course.

This course is intended for students of high school age, and includes the most essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in Evanston Academy, in which the study of Music is substituted for one-fourth of the required work, except English. The studies include, Latin, algebra, English, history, Greek, biology, plain geometry, physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, with two lessons a week, and at least two hours a day devoted to its study. The student is under the jurisdiction of the Academy, and receives its diploma upon passing the necessary examinations. For particulars other than musical, see Book of Courses of Evanston Academy.

Fee, Course IV: Students in this course pay the full Academy tuition fee of $110.00 a year. They will pay for their music tuition according to the Special Student Fees on pages 46 and 47 of this catalogue, minus a rebate of $30.00 a year.

V. Course in Public and High School Music Methods.

This course, covering two years, is designed to fit the candidate thoroughly for the position of Supervisor of Music in the public and

high schools. To enter, it is necessary that the student be familiar with the rudiments of music, including time combinations and scale building, both major and minor, and to sing at sight simple melodies. In addition to the specified class work, opportunity is afforded for giving instruction to children at the Northwestern University Settlement in Chicago, and for observation of practical work in the grade schools of Evanston. Upon the satisfactory completion of the course, a diploma is granted.

Candidates who have the equivalent of Harmony D1, and can pass satisfactory examinations in the rudiments of music and in sight-singing, may enter the second year with the following studies to be made up: Solfeggio A, Ear-training and Dictation B1, History of Music C1, Public School Methods I1. This involves added expense and a strenuous year, and should be undertaken only under exceptional circumstances.

The study of music is assuming more and more importance in public and high schools throughout the country, and well-equipped teachers and supervisors are in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and of securing higher remuneration. A high school education or its equivalent is necessary to secure a desirable position. As an organic part of the University, the School of Music is prepared to offer peculiar advantages in this course, as all the resources of the University are at the command of the student.

The University does not offer courses in Public School Drawing, but the schedule of studies in the Public School course is so arranged that students may attend the Saturday morning classes in drawing at the Art Institute of Chicago, one of the best schools of art in the country. These classes are especially intended to fit students for teaching elementary drawing in the public schools. For fees and hours, address the Art Institute of Chicago, Michigan Avenue and Adams Street, Chicago.

SCHEDULE OF STUDIES, COURSE V

First Year

A. Solfeggio.
B1. Ear-training and Dictation and Rudiments of Music.
C1. History of Music.
D1. Harmony.
I1. Public School Methods.
Private Lessons in Voice or Piano.

Evanston Musical Club and Festival Chorus.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

Second Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.
F1. Form and Analysis.
I2. Public School Methods.
J. Psychology of Pedagogy.
M. Vocal Ensemble.
Private Lessons in Voice or Piano.
Evanston Musical Club and Festival Chorus.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

For hours of recitations and details of studies in Classes A to M, see pages 27 to 34.

For hours of Physical Culture, see page 53.

English, in College or Academy, is required of all students who have not had the equivalent of a full English course in an accredited high school.

Fee, Course V: Theory $32.00 a quarter, plus the fees for private lessons in voice or piano. To students regularly registered in Courses I, II, VI or VII, $10.00 a quarter. In voice or piano, two lessons a week in one study may be taken from the table of Major Study Fees, pages 45 and 46. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 46 and 47.

VI. Normal Course in Piano Methods.

This course is designed for those intending to teach piano. It is three years in length and with the exception of Class J, is identical with the first three years of Course I. Upon its satisfactory completion a certificate in Normal Piano Methods is granted.

The average piano student upon graduation from a school of music has studied and performed one or two concertos, a number of sonatas, works of Bach, and standard compositions by the better composers. He can creditably, and sometimes brilliantly, play the more important piano compositions; but when he begins to teach he is at loss what to do, because he has not learned how to instruct.

It is the object of the Normal Course in Piano Methods to give these inexperienced teachers a definite working plan, applicable to

pupils of any age or any stage of advancement, and a varied and practical teaching repertory.

Classes K1 and K2 of this course are divided into small sections, meeting weekly in one-hour sessions, thus enabling each student to come into close touch with the instructor. They require one full year of thirty-six consecutive weeks and comprise an orderly survey of the materials of music education with special reference to piano playing, from the rudiments to an advanced stage of attainment. Table-work and finger-play, in the form of games for the purely physical and gymnastic development of the child, are discussed. Class K1 examines a large amount of easiest piano literature, and in Class K2 a thorough study is made of a large and varied assortment of teaching material of the more advanced grade, including instruction books, sonatine and sonata literature.

In Class K2 much time will be given to comprehensive studies in rhythm, phrasing, pedaling, technic and modern literature suitable for teaching purposes.

Attendance upon the Children's Demonstration Classes (P) of the Preparatory Department is obligatory. The student is required to keep a note book, and will be examined at the end of each semester.

Candidates in this course will be required to show considerable ability as accompanists, and will further be required to do elementary teaching under the instructor's supervision either at the School of Music or at the Northwestern University Settlement in Chicago, the music department of which is under the supervision of the School of Music.

SCHEDULE OF STUDIES, COURSE VI

First Year

A. Solfeggio.
B1. Ear-training and Dictation.
C1. History of Music.
D1. Harmony.
E1. Key-board Harmony.
N1. Instrumental Ensemble.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

Second Year

B2. Ear-training and Dictation.
C2. History of Music.

D2. Harmony.
E2. Key-board Harmony.
F1. Form and Analysis.
K1. Normal Piano Methods.
N2. Instrumental Ensemble.
P. Children's Demonstration Classes.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

Third Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
E2. Key-board Harmony.
G1. Counterpoint.
J. Psychology of Pedagogy.
K2. Normal Piano Methods.
N3. Instrumental Ensemble.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

For hours of recitations and details of studies in Classes A to P, see pages 27 to 35.

For hours of Physical Culture, see page 53.

Fee, Course VI: Theory, $22.50 a quarter in the first year, $27.50 a quarter in the second and $30.00 in the third year plus the fee for one study in the table of Major Study Fees, pages 45 and 46. Additional studies, if desired, are taken from the table of Special Student Fees, pages 46 and 47. Students desiring Class I1, I2 or J are charged $10.00 additional.

VII. Normal Course in Vocal Methods.

This course is for those specializing as teachers of singing. It is three years in length. Upon its satisfactory completion a certificate in Normal Vocal Methods is granted.

While the candidate in this course receives the same careful training that is necessary to develop good singers, emphasis is placed upon methods of imparting a knowledge of the fundamental principles of breath control, correct enunciation, good tone production and artistic interpretation. Special training is given in the psychology of pedagogy, and in English, German, French and Italian diction. Intelligent singing is impossible without an adequate com-

prehension of literary values, and to attain such, the texts used in the classic song literature of the several languages are carefully examined in their relation to the music. In the foreign languages word for word translations are made so that the student may gain a clear idea of the intimate relation of word and tone as it was conceived in the mind of the composer. The artistic value of the poems as such, is duly considered, and interesting information is given regarding their origin and their authors. Painstaking drill in both pronunciation and enunciation is naturally also included.

It is further required that candidates have sufficient knowledge of the piano to play accompaniments of average difficulty, before completing the course.

SCHEDULE OF CLASSES, COURSE VII

First Year

A. Solfeggio.
B1. Ear-training and Dictation.
C1. History of Music.
D1. Harmony.
E1. Key-board Harmony.
L1. English Language and Diction.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

Second Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.
E2. Key-board Harmony.
F1. Form and Analysis.
L2. German Language and Diction.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
Evanston Musical Club and Festival Chorus.
College or Academy Study, and Physical Culture, optional.

Third Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.

G1. Counterpoint.
J. Psychology of Pedagogy.
L3. French Language and Diction.
L4. Italian Language and Diction.
M. Vocal Ensemble.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
Evanston Musical Club and Festival Chorus.
College or Academy Study, and Physical Culture, optional.

Fee, Course VII: First and second year students, Theory $22.50 a quarter; third year students, Theory $25.00; plus the fee for one study in the table of Major Study Fees, pages 45 and 46; also plus classes in Language and Diction $7.50 per quarter, and Class J $10.00 per quarter. Additional studies if desired are taken from the table of Special Student Fees, pages 46 and 47. Where Evanston Musical Club work is specified, the membership fee of the student will be paid by the School of Music.

SCHEDULE OF THEORETICAL CLASSES

The hours of recitation and details of the required studies referred to in the foregoing description of Courses will be found below.

Students in the College of Liberal Arts are permitted to take subjects in the School of Music, to the extent of five hours in any one semester, and not to exceed twenty semester hours in the aggregate, from the following list: A, C1, C2, C3, D1, D2, D3, F1, F2, F3, G1, G2, G3, H1, H2, H3, H4, H5, H6—all bearing credit towards the degree of Bachelor of Arts excepting A and D1.

A—Solfeggio

Required of all students whether vocal or instrumental. Drill in scale and interval singing, time subdivisions and part-singing. Class divided into three graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. At the discretion of instructor, the student may be required to review the work in whole or in part.

A1—Beginners, Monday, Thursday, 4 to 5.
A2—Intermediate, Monday, Thursday, 12 to 12:30.
Text-books, "Melodia" and "Harmonia," by Cole and Lewis.
Mr. McConathy

B1—Ear-training and Dictation

Melodic and rhythmic dictation within the key. Triads in all forms. Identification of same in key-relation to the major and minor modes. The same, with dominant sept-chords. Dominant sept-chord and chords of the ninth with regular resolutions. The same with irregular resolutions. Tones foreign to the harmony. Rudiments of Music, text book, "Music, Notation and Terminology," by Karl W. Gehrkens. First Sec. Tuesday, Friday, 11 to 11:30. Second Sec. Tuesday, Friday, 11:30 to 12.
Mr. McConathy

B2—Ear-training and Dictation

Melodic dictation in two parts within the confines of the key. Identification of the various sept-chords. Chromatic tones. Modulations to near-related keys. Resolutions and progressions of the diminished and secondary sept-chords in both major and minor modes. Melodic dictation in simple three-part harmony. Inversions of the diminished and secondary sept-chords, with resolutions strict and free. Dictation in three melodic parts, with chromatic passing-tones, transitions and modulations. Chordal modulations to more remote keys. Tone color. First Sec. Tuesday, Friday, 10 to 10:30. Second Sec., Tuesday, Friday, 10:30 to 11. Mr. McConathy

B3—Ear-training and Dictation

Four-part melodic dictation, strict and free, with transitions and modulations to close and remote keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating tones, appogiaturas, suspensions, anticipations. Mental modulation and transposition. Monday, Thursday, 10 to 10:30.
Mr. McConathy

B4—Ear-training and Dictation

Harmonization of melodies at the key-board, including transposition to all keys. Key-board modulation by all possible means, by triads and augmented sixth-chords, and by common tones from each key to every other key. Simple improvisations. Wednesday, 10. Mr. McConathy

C1—History of Music

A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Test at close of first and third quarters. Written examinations

at close of each semester. Text-book, "Outlines of Musical History," by Clarence G. Hamilton. First Sec. Thursday, 2. Second Sec. Thursday, 3. Mr. Garwood

C2—History of Music

History of religious music. Dramatic and instrumental initiatives. Growth of form. Bach, Handel, Haydn, Mozart, Beethoven.

First Semester—Primitive and ancient religious music. Development of Christian ritual and song. Mediaeval mass. Lutheran hymnody. German cantata and passion. Bach. History of English church music. Congregational song. Folk song. Musical element in mediaeval drama. Operatic initiatives. Dramatic music of the eighteenth century.

Second Semester—Development of orchestra and instrumental forms. Mozart, Haydn, Beethoven. Operatic reform. Gluck. Artistic song. Schubert. Theses upon subjects assigned. Text-book, "History of Music," by Waldo S. Pratt. First Sec. Monday, 2. Second Sec. Monday, 3. Mr. Garwood

C3—History of Music

Music of the nineteenth century and present day topics. *First Semester*—Political, social, literary and art conditions. Romantic period in opera and orchestra. Weber to Schumann. Religious music, oratorios and cantatas. Piano music of Weber, Mendelssohn, Chopin, Schumann, Liszt. Wagner. General survey of Romance literature with reference to Teutonic myth and legend of the middle ages. Wagner's operas. Opera in other European countries. Rossini, Bellini, Donizetti, Verdi, Auber, Meyerbeer, Bizet. The symphonic poem. Recent opera and oratorio. Critics and criticism. Present state of music. Schools, orchestras and musical organizations. Later nineteenth century composers. Twentieth century composers. Each student will read and prepare a review of some standard musical literary work. Text-book, "History of Music," by Waldo S. Pratt. Monday, 11. Mr. Garwood

D1—Harmony

A drill in the elements of harmony and in the principles of chord connection. This class covers the study of harmony as ordinarily given in music schools with one lesson per week for a school year. Monday, Thursday, 3. Mr. Dodge

D2—Harmony

Harmony as applied to elementary composition. Four-part writing after the manner of hymn-tunes. Melody structure, non-harmonic tones and development of motifs. Accompaniment figures. Songs with accompaniment, and piano pieces in the small forms.

The first, second and third sections are for students who contemplate remaining in the third or fourth years of the Course in Applied Music. First Sec. Monday, Thursday, 10. Second Sec. Monday, Thursday, 11. Third Sec. Tuesday, Friday, 3.

The fourth and fifth sections are for students in the Course in Public School Music Methods who plan to remain no longer than the end of that course. Fourth Sec. Monday, Thursday, 8. Fifth Sec. Monday, Thursday, 9.

Mr. Dodge and Mr. McConathy

D3—Harmony

Advanced work, based upon Foote and Spalding's "Modern Harmony." Thorough schooling in harmonization and modulation. Wednesday, 10. Thursday, 9.

Professor Lutkin

E1—Key-board Harmony

Chord progressions, cadence formulas and key-circle sequences, making use of the scale triads, dominant seventh and diminished seventh chords. Hours to be arranged. Mr. Dodge

E2—Key-board Harmony

Modulating key-circle sequences. Extended cadence formulas with chromatic changes. Regular and irregular resolution of dissonances. Hours to be arranged. Mr. Dodge

F1—Form and Analysis

Chord reading combined with analytical study of hymn-tunes (Methodist Hymnal). Preludes, inventions and dance forms of Bach. Small instrumental forms with examples from Schubert, Mendelssohn, Grieg. Forms with trio. Theme with variations. The sonata, with illustrations from Haydn, Mozart and Beethoven. Tuesday, Friday, 11.

Professor Lutkin

F2—Form and Analysis

Salon music. Further study of Bach, Haydn, Mozart, Beethoven. The art song. Cantatas and oratorios. Wednesday, 11. Professor Lutkin

F3—Form and Analysis

A chronological survey of the development of vocal and instrumental music, with musical illustrations from the earliest available sources. Greek modes, plain-song, early contrapuntal school. English and Flemish madrigals. Bach, Palestrina and the more modern masters. Study of symphonies and oratorios from full score. Friday, 9. Professor Lutkin

G1—Counterpoint

Counterpoint in the various species in two, three, and four parts. Tuesday, Friday, 10. Professor Lutkin

G2—Counterpoint

Double counterpoint, imitation, sequences, canons. The invention and the fugue in two parts. Tuesday, 9.
Professor Lutkin

G3—Counterpoint

Counterpoint in five and more parts. Canon by augmentation, diminution, inversion. Fugues in three or more parts. Double fugues. Monday, 9. Professor Lutkin

H1—Instrumental Composition

Primary forms, including the minuet, scherzo, march and theme with variations. Score-reading, including the viola clef. First Sec. Monday, Wednesday, 3. Second Sec. Tuesday, Thursday, 3. Professor Oldberg

H2—Instrumental Composition

Song and aria forms. Variations. The sonatina form. Compositions for piano and strings, and for small orchestra. First Sec. Monday, Wednesday, 2. Second Sec. Tuesday, Thursday, 2. Professor Oldberg

H3—Instrumental Composition

The sonata form in piano and chamber music. Scoring for full orchestra (advanced). Hours to be arranged.
Professor Oldberg

H4—Vocal Composition

Exercises in the application of both poetry and prose to musical forms. Hymn tunes, primary and developed song forms. Duets, trios, quartettes and part-songs, for various combinations of voices. The anthem and the unaccompanied motette. Monday, Thursday, 10. Professor Lutkin

H5—Vocal Composition

The canticles and the communion service of the Protestant Episcopal Church. Short cantatas with piano accompaniment. Hours to be arranged. Professor Lutkin

H6—Vocal Composition

Fugal and double choruses. The oratorio and the mass with orchestral accompaniment. Hours to be arranged.
Professor Lutkin

I1—Public School Methods

Purpose of Public School Music. Problems and methods in the primary grades; the intermediate grades; the grammar grades. Rote songs and how to teach them. The child voice. Monotones. From the song to notation. How to conduct the music period. Sight reading. Tone thinking. Rhythm. Beating time. Individual singing. Song interpretation. Part singing. The changing voice. How to interest the larger boys. Musical appreciation in the grades. Supervision. Relation of supervisor to superintendent and grade teachers. Teachers' meetings. Graduation exercises. The place of the supervisor in the community. Monday, Thursday, 2. Mr. McConathy

I2—High School Methods

Organizing and conducting the high school chorus. Public performances. Music suitable for all occasions. High school orchestras and glee clubs. Harmony and musical appreciation courses in the high school. The relations of high school and college. High school credit for outside study of music under private teachers. Tuesday, Friday, 8. Given in the second semester only. Mr. McConathy

J—Psychology of Pedagogy

Relation of psychology and pedagogy to general education, with particular application to musical education. Tuesday, Friday, 8. First semester only. Mr. McConathy

K1—Normal Piano Methods

Comprehensive survey of children's and elementary and intermediate teaching methods. Ear-training, rhythm, time-values. Notation and sight-reading. Scale-building, circle of fifths and signatures. Melody-writing. Games. Technic. Phrasing. Dynamics and use of pedal in the easier teaching material. Teaching materials. Questions and answers each lesson. Class

one hour each week. Practical teaching additional. First Sec. Tuesday, 1. Second Sec. Friday, 1. Mrs. Haake

K2—Normal Piano Methods

Continuation of the work of Class W. An outline of systematic technical training, for intermediate and advanced pupils. How to teach etudes. Studies in rhythm in conjunction with phrasing and dynamics. How to use the pedals. Ornamentation. First Sec. Wednesday, 1. Second Sec. Friday, 2. Mr. Haake

L1—English Language and Diction

Form—Lyric, epic, dramatic and sonnet. Thorough analysis of each form and their respective values to the musician.
Content—Objective and subjective. Folk songs, ballads, madrigals, rondos.
Study of English Lake Poets. Analysis and interpretation of such principal poems as have been employed by musicians in song composition. Study of New England poets, and history of American song literature. Study of the best American modern songs where words and music were written by the same person. Second semester only. Wednesday, 2.

Mrs. Pfirshing

L2—German Language and Diction

Practice in pronouncing vowels, combination of vowels, *umlauts* and consonants. Folk-songs sung in unison and as solos. Song cycles of Schumann—"Dichter Liebe", "Frauen Liebe und Leben". Schubert's songs—"Erl König" and "Die schöne Müllerin" cycle. Franz songs—"Marie am Fenster", "Er ist gekommen", "Aus meiner grossen Schmerzen". Selections from Brahms and Grieg. Careful attention to strict meaning of words and phrases. Attention to classic and romantic schools of German poetry, and events in the lives of poets bearing upon the songs. Wednesday, 3. Mrs. Pfirshing

L3—French Language and Diction

Practice in pronouncing vowels, single and combined, nasal tones and consonants. French *Noëls* and folk-songs sung in unison and as solos. Modern French songs of Fauré, Debussy, Bemberg, Berlioz, Chaminade and others. Attention to prominent French poets—Victor Hugo, Paul Verlaine, Sully Prudhomme, Paul Bourget and others. Exact literal translation of words and phrases, and interpretation of poetic content of songs. Second semester only. Wednesday, 2. Mrs. Pfirshing

L4—Italian Language and Diction

Correct pronunciation of all letters in Italian alphabet (especially e, o, s and z), and difficult vowel and consonant groups. A few of the most important elements of grammar to give knowledge of the structure of the language, and ability to read Italian intelligently with aid of dictionary. Study of representative Italian songs—Pergolesi, Scarlatti, Pinsuti, Campana, Mattei, Arditi, Tosti, and others—with close attention to phrase unity, elision and rhythm. Selections from Italian opera—La Bohême, Tosca, Madame Butterfly, Pagliacci, Aida and others. Italian pronunciation of Latin as used in Catholic church music. Individual attention given to interpretation of Italian works. First semester only. Hours to be arranged.

Mr. de Salvio

M—Vocal Ensemble

The work of the Solfeggio class (A) continued into a study of standard anthems, cantatas and oratorios. Special drill for voice students in quartette singing. Thursday, 11.

Mr. McConathy

N1—Instrumental Ensemble

Piano duet playing for purposes of sight-reading and rhythmic feeling. Hours to be arranged. Mr. Dodge

N2—Instrumental Ensemble

Four-hand piano arrangements of the simpler overtures and symphonies, with the addition of stringed instruments. Hours to be arranged. Professor Knapp

N3—Instrumental Ensemble

Four-hand piano arrangements of the more important classical overtures and symphonies, with the addition of stringed instruments. Hours to be arranged. Professor Knapp

N4—Instrumental Ensemble

Chamber-music and modern orchestral music. Hours to be arranged. Professor Knapp

O—Orchestra Ensemble

The School of Music Symphony Orchestra (see page 53) and the Junior Orchestra. Required work for all violin, viola and violoncello students at the discretion of the Director of the Violin Department.

Symphony Orchestra full rehearsal, Wednesday, 8 to 10 p. m.
Symphony Orchestra supplementary rehearsal, Monday, 5 to 6.
Junior Orchestra, Friday, 4:30 to 6. Professor Knapp

P—Children's Class Demonstration

Classes of very young children in elementary ear-training, rhythm, notation and technic. Students in the second year of the course in Normal Piano Methods are required to attend this class as observers. Saturday forenoon. First Sec. 9; Second Sec. 9:45; Third Sec. 10:30; Fourth Sec. 11:15.

Mrs. Haake

SUMMER SCHOOL

A Summer School of Music is held for six weeks every year, which offers opportunity for instruction in piano, organ, violin, violoncello, voice and theoretical subjects. A specialty is made of a course in Normal Piano Methods, which includes information regarding various systems of instruction, with estimates of their relative values. A large number of teaching pieces and technical studies are critically examined, and suggestions given as to their most effective use. Definite and well-tested methods are outlined both for beginners and advanced pupils. The course also includes harmony, form, analysis and history of music.

As a rule, about one-half of the regular faculty is in attendance at the summer session.

The Summer School of 1915 will begin on Monday, June 21st, and close on Saturday, July 31st. A special bulletin issued in March, 1915, will give complete information, and will be mailed upon application to any address.

Methods of Instruction

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a care-

fully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. For musical purposes the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, but not to exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhthym. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

ORGAN

A certain facility at the piano and in sight reading is necesasry before the course is entered. The pedal studies of Clemens and of Nilson, together with extracts from Merkel's Organ School and Stainer's Organ Primer and hymn tune playing, comprise the preparatory work; also information of the structure of the organ, and of its characteristics as a musical instrument. Rheinberger's Trios, Bach Chorals and Shorter Preludes and Fugues, and the works of Mendelssohn, Merkel, Rheinberger and Guilmant compose the ground work of study. The technical demands of modern organ playing, steadiness and smoothness of style, vitality of rhythm, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance through the study of the greater works of Bach, Rheinberger, Mendelssohn, the more modern works of the German, French and English schools, and orchestral transcriptions. The principles of artistic registration are thoroughly mastered, and dignity and interest of style and conception are cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two manual and one three manual, and provision is made for pedal piano practice. Use is also made of organs in local churches.

VOICE CULTURE

The course of instruction is based primarily upon the Italian school for training the voice. Correct placement so that the pupil produces tones throughout all registers with ease and with a firm, even quality is the foundation of good singing. During the first year particular attention is paid to a systematic course of breathing, tone placement, and a careful analysis of vowels and consonants in relation to vocal needs. A thorough training is given in the fundamentals necessary to successful singing and teaching. In this connection the vocal department is aided by the excellent advantages available in the classes for ear-training, harmony and other subjects so necessary to the well-grounded education of a singer.

The song literature of England, America, Germany, France and Italy is studied with reference to the needs of the student. The oratorio and opera receive special attention for those desiring training in that special direction.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan and Parker are analytically studied, preferably in their original texts, making desirable some knowledge of German, French and Italian.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes,

and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

VIOLONCELLO

For elementary students, the combined use of Kummer's Method for Violoncello as revised by Leo Schultz, and the Daily Exercises by Grützmacher, is generally advocated, though as occasion demands, use may be made of the various other 'cello methods in vogue.

Careful attention is paid to the manner of holding the instrument and bow with regard to the student's physical limitations, and great care is exercised to develop an accurate feeling for good intonation, which is especially difficult upon this instrument. Elementary scale work is begun at an early period and gradually extended.

The exercises of Dotzauer and Merk are used, with the easier duets of Dotzauer, Romberg and others. Selected solo pieces of suitable grade are given, and scale work is continued.

The advanced work includes scales and technical exercises by Fritz Gieze, etudes by Franchomme, Duport, Battanchon, Servais, Grützmacher, the sonatas of Bach together with concertos by Goltermann and Romberg; fantasies of Servais, and finally the great representative concertos of St. Saens, Schumann, Volkmann, Dvorak, Haydn, Lindner and others.

SOLFEGGIO, EAR-TRAINING, AND DICTATION

Beginning with the year 1911-1912 the courses in the above subjects were greatly extended. All students registering in the regular courses were required to pass examinations in them in order to complete their credits for graduation. No system of musical educa-

tion which neglects the training of the ear and the singing of music at first sight is worthy of the name. To take one's part with certainty in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. Its practical value to a professional singer needs no comment.

A no less essential faculty is the ability to hear music in all its details. The average music student is woefully deficient in his capacity to hear in any analytical sense. It is believed that the school is the first to present a logically developed and effective system of ear-training. This system is based upon methods which are quite new and enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meagre, indeed, if the mind is incapable of grasping the inner details of a composition, and to promote this higher musicianship is the object of the school.

HARMONY

The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: The ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. While four-part vocal writing is still the basis for work, the study of harmony is also applied to small piano compositions and to songs with piano accompaniment. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

MUSICAL FORM AND ANALYSIS

During the four years of the course an immense amount of standard classical music is analyzed, measure by measure, not only of piano music, but of cantatas, oratorios, organ and chamber music, and orchestral music from the full score. This dissecting of musical compositions is by no means confined to their structural features, but endeavors to give the student an adequate estimate of their artistic content.

COUNTERPOINT, CANON, AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Through a novel competitive system the ordinarily dry study of strict counterpoint is made most attractive, and the more capable students of the class at the end of the course frequently do most creditable fugue writing.

COMPOSITION

Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes H1 to H6. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

HISTORY OF MUSIC

This course covers three years, details of which may be found on pages 28 and 29, Classes C1 to C3.

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second and third year classes.

CHORUS AND CHOIR-TRAINING

Part of the work of the second year analysis class is an analytical study of the hymn tunes of various styles and epochs, and also of the choral service of the Episcopal Church. This is of special value to students desiring to fit themselves as organists, choirmasters or church singers.

ENSEMBLE, SIGHT-READING AND CHORAL PRACTICE

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship, especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with the School of Music Symphony Orchestra.

Students of stringed and wind instruments have unusual opportunities for sight-reading and orchestral routine in the School of Music Symphony Orchestra, and for those less advanced there is provided the Junior Orchestra; the former numbering over seventy players, and the latter about thirty-five. Standard overtures and symphonies are studied and publicly performed, and advanced instrumental students have the opportunity of playing concertos, and vocal students of singing arias with full orchestral accompaniment. The programs given by the orchestra in the past year may be found in the Appendix, page 76.

Vocal students begin with exercises in notation and drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part-songs, canticles and choral service of the Episcopal Church are

taken up. Membership in the Evanston Musical Club and the Festival Chorus brings them into an intimate knowledge of at least six great choral works during the season. The more capable vocal students are selected for the A Cappella Choir. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal Church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

PUBLIC SCHOOL METHODS

Every phase of school music work, from the primary grades through the high school, is treated in detail and the problems that may arise are thoroughly discussed. An especial emphasis is placed on the more recent developments in high school music. The aim of the course is to bring the student to an appreciation of the conditions to be found in the actual schoolroom and to prepare him to meet the requirements of his work in the most efficient manner.

Diplomas and Certificates

Upon recommendation of the faculty, diplomas will be given to students completing Courses I, II or V, and certificates to those completing Course VI or VII, or the second or third years of Course I. The fee for the diploma is $10.00 and for the certificates $5.00.

Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence for at least one academic year.

CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the School and can creditably perform a program in their specialty, a Certificate of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent.

To Piano Students

Beethoven, a complete sonata
Bach, a fugue or three-voiced invention
Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty
Two selections from more modern composers

To Organ Students

Bach, prelude and fugue
Mendelssohn, sonata complete
Two groups of pieces drawn from the modern English and French schools

To Violin Students

A sonata for piano and violin from Haydn, Mozart or Beethoven
One of the easier Viotti Concertos
Two groups of solo pieces of average difficulty

To Vocal Students

An oratorio aria
A group of songs from the classic composers
A group of songs from the modern composers

Fees and Expenses

All fees are for the year 1914-1915 and are subject to change in subsequent years. Revised rates are given each year in advance in the July catalogue of the School of Music, to be had upon request.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks may be drawn payable to Northwestern University.

On pages 60, 61 and 62, will be found varying estimates of a year's expenses, which will be found of assistance to the prospective student.

Matriculation Fee—A matriculation fee of five dollars is charged to those entering the regular courses or theoretical classes. It is paid but once.

Registration Fee—A registration fee of one dollar a quarter is charged to each student, whether special or regular, except at the time the matriculation fee is paid.

Incidental Fee—A fee of fifty cents a quarter is charged each student, whether special or regular. This fee covers admission to the Artists' Series of Concerts.

Musical Club Fees—Active membership in the Evanston Musical Club is two dollars and fifty cents a year. Students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the first, second and third quarters for admission to these concerts, with reserved seat. Students who are active members of the Club are exempt from this charge.

Visiting Nurse Fee—A fee of two dollars per semester is charged to all non-resident women students, special or regular, for the services of the visiting nurse. See page 59.

Diploma and Certificate Fees—The diploma fee is ten dollars. The certificate fee is five dollars.

Locker Fee—A fee of twenty-five cents a quarter is charged those desiring the use of a locker.

Free Courses—The classes in Solfeggio, the Chamber Music and Faculty Concerts, except the Artists' Series, numerous recitals and lectures in the School of Music and in other departments of the University, are open to students of the School of Music, free of charge.

COURSE FEES

I. *Course in Applied Music*—A theory fee of twenty-two dollars and fifty cents is charged in the first and second years, and twenty-five dollars in the third and fourth years, plus the fee for one major study as given in the table below.

II. *Course in Theory and History of Music*—The fee is twenty-five dollars.

III. *Post-Graduate Course*—Same as Special Student Fees.

IV. *Literary Musical Course*—The fee is the Academy tuition fee of one hundred and ten dollars a year, in addition to fees for Special Students in the School of Music, less seven dollars and fifty cents a quarter.

V. *Course in Public and High School Music Methods*—A theory fee of thirty-two dollars and fifty cents is charged, plus fees for private lessons in voice or piano. To students regularly registered in Courses I, II, VI or VII the fee is ten dollars a quarter. In voice or piano, two lessons a week in one study may be taken from the Major Study Fees in the table below. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 46 and 47.

VI. *Normal Course in Piano Methods*—A theory fee of twenty-two dollars and fifty cents a quarter in the first year, and twenty-

seven dollars and fifty cents in the second and thirty dollars in the third year, plus the fee for one major study as given in the table below.

VII. *Normal Course in Vocal Methods*—First and second year students, Theory twenty-two dollars and fifty cents a quarter; third year students, Theory twenty-five dollars a quarter; plus classes in Language and Diction seven dollars and fifty cents; and Class J ten dollars, also plus the fee for one major study as given in the table below. Piano lessons, if desired, will be taken from Special Student fees, pages 46 and 47.

MAJOR STUDY FEES

The fees for major studies are given in the following table. They are applicable to one study of students paying the full Theory Fee of any of the above regular courses. Additional studies are taken from the table of Special Student Fees. The rates apply for a quarter of nine weeks; the lessons are a half-hour in length.

Private Lessons Each Week	One	Two
Piano		
Arne Oldberg		$45.00
Victor Garwood		42.00
Carl M. Beecher		37.00
Charles J. Haake		33.00
Margaret Cameron		30.00
Hila V. Knapp		30.00
Louis N. Dodge		30.00
Gail M. Haake		30.00
Nina S. Knapp		23.00
Lura M. Bailey		21.00
Odile Goddard Frost		19.00
Voice		
G. A. Grant-Schaefer		50.00
Alta D. Miller		42.00
Bertha Beeman		37.00
Walter A. Stults		37.00
William H. Knapp		26.00
Myrtle Hatswell-Bowman		23.00
Hedwig Brenneman		21.00

Violin

Harold E. Knapp	$37.00
Julia S. Marshall	30.00
Alfred G. Wathall	21.00

Violoncello

Day Williams	23.00

Organ

John Doane (30 minute lessons)	37.00
John Doane (Special Organ rate, see page 18) (40 minute lessons)	$25.00
Odile Goddard Frost	25.00
Odile Goddard Frost (Special Organ rate, see page 18)	15.00

FEES FOR SPECIAL STUDENTS

These fees are paid for private lessons by students who take vocal or instrumental music only, or a partial course in theory, or the full theory course under certain conditions already mentioned. The rates are for a quarter of nine weeks; the lessons are a half-hour in length, except where indicated otherwise.

Piano

Private Lessons Each Week	One	Two
Arne Oldberg	$30.00	$54.00
Victor Garwood	28.00	50.00
Carl M. Beecher	25.00	45.00
Charles J. Haake	22.00	40.00
Margaret Cameron	20.00	36.00
Hila V. Knapp	20.00	36.00
Louis N. Dodge	20.00	36.00
Gail M. Haake	20.00	36.00
Nina S. Knapp	15.00	27.00
Lura M. Bailey	13.50	25.00
Odile Goddard Frost	12.00	22.50
Elizabeth Shotwell Burger	11.00	20.00
Janet M. Hanna	11.00	20.00
Elizabeth Brown	9.00	16.00

Voice		
G. A. Grant-Schaefer	$33.00	$60.00
Alta D. Miller	28.00	50.00
Bertha Beeman	25.00	45.00
Walter Allen Stults	25.00	45.00
William H. Knapp	17.00	31.50
Myrtle Hatswell-Bowman	15.00	27.00
Hedwig Brenneman	13.50	25.00
Clare P. Livingston	9.00	16.00
Violin		
Harold E. Knapp	25.00	45.00
Julia S. Marshall	20.00	36.00
Alfred G. Wathall	13.50	25.00
Edna Macdonald	9.00	16.00
Violoncello		
Day Williams	18.00	27.00
Organ		
John Doane (40 minute lessons)	30.00	
John Doane (30 minute lessons)		45.00
Odile Goddard Frost	15.00	27.00
Harp		
Walfried Singer	20.00	36.00
Theory		
Arne Oldberg	30.00	54.00
Carl M. Beecher	25.00	45.00
Louis N. Dodge	20.00	36.00

FEES FOR PARTIAL COURSES

Students taking a partial theory course and who do not wish to pay the full Theory Fee mentioned under Course Fees, will pay the following rates. Detailed information regarding the Classes named may be found on pages 27 to 35.

One hour a week (Classes B1, B2, B3, B4, C1, C2, C3, F2, F3, G2, G3, M)	$ 5.00
Two hours a week (Classes D1, D2, D3, F1)	8.00
Three hours a week (combinations of above)	11.00
Four hours a week (combinations of above)	14.00

Class A (free to those taking other work)	$ 1.50
Classes I1, I2, J	10.00
Classes K1, K2	5.00
Classes L1, L2, L3, L4	7.50
Class N1	5.00
Classes N2, N3	10.00
Physical Culture	2.50
Dalcroze Eurhythmics (Adults)	15.00
Dalcroze Eurhythmics (Children)	10.00
Children's Elementary Piano Classes	5.00

Composition Classes, rates to be arranged.

PRACTICE FEES

Piano Practice:

One hour a day	$ 3.00
Two hours a day	6.00
Three hours a day	9.00
Four hours a day	12.00

Three-manual Pipe Organ (including blowing) 40 cents an hour.

Two-manual Pipe Organ or Reed Organ (including blowing) each hour of daily practice, per quarter 10.00

REFUNDS

Deductions are not made for occasional absences due to illness or other causes. If due notice be given of the necessity for protracted absence on account of sickness, private lessons missed after such due notice is received will be transferred to a later quarter, or the loss divided with the student. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in the work of the ministry. It is not allowed on class instruction or practice.

General Statements

MUSICAL LIBRARY

The school has a valuable reference and circulating library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of the students during the school year.

In addition to literary works, the school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

EXAMINATIONS

Regular Examinations are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

Second Examinations are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *second examination* for the same item of credit.

GRADES OF SCHOLARSHIP

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to a proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work required for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be

given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the assigned time.

Undergraduates are not allowed credit for work done *in absentia.* Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian upon request. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate the student's withdrawal from the theoretical classes.

ABSENCES FROM CLASS EXERCISES

Students are expected to attend all the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying* examination in that subject. When a student's absences in any study exceed one-sixth of the total requirements in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

PREPARATORY AND CHILDREN'S DEPARTMENT

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, violin, voice, or theory, at moderate rates.

When young children, as beginners in music, take private instruction in piano, two half hour lessons per week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the key-board, in which the various physical and esthetic problems may be worked out separately and presented in attractive form.

While this work forms the best possible preparatory for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information send for Special Bulletin.

AFFILIATED AND ACCREDITED SCHOOLS

The preparatory school of the University, known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department at which part of the regular courses of the School of Music may be pursued. For information address Henry Hoag Frost, President, Onarga, Illinois. The North Shore School of Music, Leland Avenue and Broadway, Chicago, is an accredited school, whose courses prepare for advanced standing in the regular courses. For information address Charles J. Haake, Director.

THE DALCROZE SYSTEM OF EURHYTHMICS

Nothing in recent years in musical education has attracted such wide-spread attention as the Dalcroze System of Eurhythmics. The inventor, Jacques Dalcroze, is a cultured musician, born in Vienna, and through many years of experiment he has developed a remarkable system of rhythmical gymnastics which is invaluable to the musical student. Rhythm is the very life of music, and without a highly appreciative sense of rhythm, no one can hope to become a good musician. Not only is this rhythmical sense highly developed by the Dalcroze system, but the control of bodily movements and the sense of physical grace is likewise perfected. Dalcroze himself explains his system in the following words:

"The object of the method is, in the first instance, to create by the help of rhythm a regular current of communication between brain and body. The second result of this education ought to be to put the completely developed faculties of the individual at the service of art and to give the latter the most subtle and complete of interpreters —the human body. For the body can become a marvelous instrument of beauty and harmony when it vibrates in tune with artistic imagination and collaborates with creative thought. The body must become capable of responding to artistic rhythms and of realizing them quite naturally without fear of exaggeration.

"The experimental study of rhythm should form part of every well organized musical education, and this study will be useful not only to musicians, but to music itself. It is a fact that very young

children taught by my method invent quite naturally musical rhythms such as would have occurred to very few professional musicians.

"A child who begins rhythmic gymnastics early and who takes ear-training will develop much more quickly, for the musical faculties in general have been far better developed, more thoroughly trained and become more part of the child's life.

"Lessons in rhythmic gymnastics help children in their other lessons, for they develop the powers of observation, of analyzing, of understanding and of memory, thus making them more orderly and precise."

There has been added to the faculty a teacher who has made an exhaustive study of the Dalcroze system at Hellerau, Germany, and is regularly certificated from the institution. Classes will be formed for children and for adults, in weekly one hour sessions.

PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of three hundred thousand dollars is the largest in the country. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where all forms of track athletics, including baseball and football practice, may be conducted during the winter season in a temperature approximating that of summer. This room is used for the four Chicago North Shore Music Festivals and for the principal events of the Commencement seasons of the University, audiences of 4,500 being accommodated. The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work. In this room the concerts of the Evanston Musical Club were held during the past season. It is well adapted for the purpose, with ample space for the chorus, orchestra and audience, and, like the larger room used for the festivals, is acoustically excellent. A smaller room for boxing, fencing, wrestling, and for use of special apparatus, is provided; likewise a beautiful swimming pool, 25 by 60 feet, finished in marble and white tile. There are social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength

and symmetry of body. A locker fee of $2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students, and a fee of $2.50 a quarter is charged to Special Students.

Hours for Women

Gymnasium—Monday, 9 to 11:30; 2 to 3. Tuesday, 10:30 to 12:30; 4 to 5. Wednesday, 9 to 11:30; 2 to 4. Thursday, 10:30 to 12:30; 4 to 5. Friday, 9 to 11:30; 3 to 4. Saturday, 9 to 12:30.

Swimming Pool—Hours to be arranged.

Hours for Men

Gymnasium—Monday, 11:30 to 12:30; 3 to 6. Tuesday, 9 to 10; 3 to 4; 5 to 6. Wednesday, 11:30 to 12:30; 4 to 6. Thursday, 9 to 10; 3 to 4; 5 to 6. Friday, 11:30 to 12:30; 4 to 6. Saturday, 2 to 6.

Swimming Pool—Hours to be arranged.

Exercising Room—9 to 6 daily.

SCHOOL OF MUSIC SYMPHONY ORCHESTRA

Under the charge of the Director of the Violin Department, a complete symphony orchestra of unusual capacity has been developed. During the past season it has had a membership of over seventy, and its make-up is precisely the same as that of a professional symphony orchestra. The string section is composed of many experienced and talented amateurs. When it is impossible to secure good amateur players of wind instruments, professionals are employed. Symphonies and overtures by Beethoven, Mozart, Schubert, Mendelssohn, Wagner and Weber have been most effectively performed. The programs of the past season are given on page 85.

The orchestra not only supplies the College community with fine concerts, but also gives invaluable routine and experience to its own members. It further affords instrumentalists and singers the rare opportunity of performing concertos and arias with proper orchestral accompaniment.

A junior string orchestra of thirty-five gives orchestral experience to young students, and prepares them for the larger orchestra.

CHORAL SOCIETY

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is

director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Chicago Symphony Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of $2.50 is charged University students. Three concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts. See the Appendix, page 79, for lists of works which have been performed.

THE A CAPPELLA CHOIR

The A Cappella Choir is an organization of advanced vocal students for the performance of unaccompanied choral music, especially that of the great mediæval masters such as Palestrina, Orlando di Lasso, Bach and others. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir is composed of a small body of picked voices rehearsing twice weekly. The piano is not used at rehearsals, and the singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

For list of works sung by this choir, see Appendix, page 81.

TREBLE CLEF CLUB

During the past year a new organization called the Treble Clef Club has been formed, which is in charge of the Director of the Public School Music Department. It is called the Treble Clef Club as its membership is made up entirely of sopranos and altos. In its short existence it has already established an excellent reputation for artistic singing, and next season will doubtless make advancement. As in the A Cappella Choir, membership in this organization is by competitive examination.

THE UNIVERSITY GLEE CLUB

The University Glee Club gives opportunity to young men for drill and experience in maennerchor singing. It is under the direction of a member of the faculty of the School of Music, but the organization as a whole comes under the jurisdiction of the College of Liberal Arts.

THE CHICAGO NORTH SHORE MUSIC FESTIVAL

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The fifth festival of the series was given in the week of May 26 to 31, 1913. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 600 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. The famous Chicago Symphony Orchestra, founded by Theodore Thomas, forms the orchestral contingent and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of the Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking. The five festivals have, however, netted a small profit in spite of the great expenses incurred. The next festival will be held in May, 1915. For programs of the six festivals, see Appendix, pages 76 to 79.

STUDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their instructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses. Fifty-four student recitals were given in the past year.

STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past eighteen years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the Appendix, pages 80 and 81, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated. The string quartette

is open for engagements. Dates may be arranged through the Secretary of the school.

ARTISTS' SERIES

Nine years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the School, gives admission to this valuable series of concerts. For programs of the past season see Appendix, pages 83 and 84.

CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the finest organizations in the world, founded by Theodore Thomas gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the thirty or forty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

PIANOS AND ORGANS

The Mason & Hamlin and the Cable pianos are used in the School of Music for teaching and practice purposes, and for all concerts and recitals. The School uses thirty-eight instruments, in grands and uprights.

A Casavant three-manual pipe organ, a Kimball two-manual pipe organ, a three-manual Mason & Hamlin reed organ and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON

Arrangements have been consummated for a women's dormitory exclusively for students of the School of Music. It is called "The Collegian" and accommodates seventy women. It is a new building with all modern conveniences, heated by steam and lighted by electricity. It is adjacent to the University Campus, midway between the Gymnasium and the School of Music. A special piano practice building in connection with the "Collegian" will give ample facilities to the students living there, for piano, vocal and violin practice. It is a specially built sound-proof building. The rates for practice will be the same as at Music Hall. Rates for board and room are $7 to $7.50 per week, two persons to a room. The "Collegian" will be under the supervision of the Dean of Women. Reservations and correspondence relating thereto may be made direct with the matron, Mrs. E. M. Bennett, 639 Library St., Evanston.

Accommodations in other dormitories (not exclusively musical) are also available, and also in private homes in case there is no available room in the dormitories.

Other dormitories for women are Pearsons Hall and Chapin Hall which are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. Thus the expenses of living are materially reduced. It is usually necessary to

make application for admission to Chapin, Pearsons and Willard Halls several months in advance, as accommodations there are in great demand.

Willard Hall, the largest women's dormitory of the University, is reserved for students of the College of Liberal Arts and for a very limited number of students of the School of Music. Only music students of the second, third or fourth years who take at least five hours work per week in the College of Liberal Arts and five hours per week in theoretical music studies bearing College credit, are admitted. Application for admittance must usually be made many months in advance. Address the Dean of Women, Willard Hall, Evanston.

All women students, wherever they reside, are under the supervision of the Dean of Women, and are required to conform to the general regulations prescribed for the conduct of those living in the Halls.

Choice of boarding and rooming places is subject to the approval of the Dean of Women, and students are required to first obtain lists of approved places before negotiating for their places of residence.

Women students are not permitted to room in the same house in which men students reside.

The new dormitories for men on the North Campus are models of beauty, comfort and sanitation. They are fire-proof, heated by steam and lighted by electricity. Each room is for one person, and the cost to the student for the school year Sept. 20th to June 9th is $100.00. Housed in one of the dormitories a well equipped restaurant is conducted in the "cafeteria" manner. For full information concerning the men's dormitories, address the Registrar, University Hall, Evanston. Men may secure comfortable homes in private families. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

VISITING NURSE

Oversight of the health of all non-resident women students of the School of Music is exercised by a trained nurse, who visits the dormitories and boarding houses occupied by them, giving attention to the general sanitary conditions of the house as well as to the health of the women. It is her aim to guard against the necessity for calling a physician, but she sees that no young woman needing atten-

tion is neglected. In case of illness she is consulted before a physician is called, except in cases of emergency.

By this provision, notwithstanding the special fee which is charged to non-resident women students, much may be saved to the young women in physicians' charges.

ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, and as a supplement to the table of fees on pages 43 to 48 the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

FIXED CHARGES

Matriculation Fee, paid but once	$ 5.00
Registration Fee, $1.00 a quarter	4.00
Theory Fee, $22.50 a quarter	90.00
Incidental Fee, 50 cents a quarter	2.00
Musical Club Tickets, 50 cents for each of two quarters	1.00
Visiting Nurse Fee, $2 a semester	4.00
Text-books, Sheet Music, etc., estimated	12.00
Total Fixed Charges	$118.00

VARIABLE CHARGES

To a Piano Student	Minimum	Maximum
Piano Lessons, two a week, at the reduced fee granted to regular students	$ 72.00	$180.00
Piano Practice, 3 hours daily	36.00	36.00
	$108.00	$216.00
Fixed Charges as above, added	118.00	118.00
Total	$226.00	$334.00
To a Vocal Student		
Vocal Lessons, two a week, at the reduced fee granted to regular course students	$ 72.00	$200.00
Vocal Practice Room with use of piano, 3 half-hour periods a day, $4.50 a quarter	18.00	18.00
	$ 90.00	$218.00
Fixed Charges as above, added	118.00	118.00
Classes in Language and Diction added	30.00	30.00
Total	$238.00	$366.00

To a Violin Student

Violin Lessons, two a week, at the reduced fee granted to regular course students	$ 80.00	$148.00
Violin Practice Room, 4 hours daily	16.00	16.00
	$ 96.00	$164.00
Fixed Charges as above, added	118.00	118.00
Total	$214.00	$282.00

To an Organ Student

Organ Lessons, one a week, at special rate	$ 60.00	$100.00
Organ Practice, one hour daily	30.00	70.00
	$ 90.00	$170.00
Fixed Charges as above, added	118.00	118.00
Total	$208.00	$288.00

An estimate for a student in the Course in Public School Music Methods is as follows:

FIXED CHARGES

Matriculation Fee	$ 5.00
Registration Fee, $1.00 a quarter	4.00
Theory Fee, $32.50 a quarter	130.00
Incidental Fee, 50 cents a quarter	2.00
Visiting Nurse Fee, $2 a semester	4.00
Text-books, Sheet Music, etc., estimated	12.00
Total Fixed Charges	$157.00

VARIABLE CHARGES

	Minimum	Maximum
Vocal or Instrumental Lessons, two a week at the reduced rate granted regular course students	$ 72.00	$200.00
Practice, 3 half-hours to 3 hours daily	18.00	36.00
	$ 90.00	$236.00
Fixed Charges, as above, added	157.00	157.00
Total	$247.00	$393.00

An estimate for a student in the Course in Normal Piano Methods is as follows:

	Minimum	Maximum
First Year, same as to a Piano Student in Course I (see page 60)	$226.00	$334.00
Second and Third Years, add Classes K1 and K2, respectively, $20.00	246.00	354.00
Third Year, add Class J, $40.00, and the increased Theory Fee, $10.00	296.00	404.00

An estimate for a student in the Course in Normal Vocal Methods is as follows:

	Minimum	Maximum
First Year, same as to a Vocal Student in Course I (see page 60)	$238.00	$366.00
Second Year	238.00	366.00
Third Year, with the addition of Class J, $40.00	288.00	416.00

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

The above estimates include one literary study in the College of Liberal Arts or the Academy; but any additional studies there or in the School of Music are charged at Special Student rates.

SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesman in the stores in Evanston or Chicago, canvassing, and many other occupations. The University publishes a leaflet on this subject which may be obtained by addressing the Registrar's Office, University Hall, Evanston.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston

homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in housework. For several years past there have been more calls for such student help than could be supplied.

It is not practicable to negotiate for such places by correspondence. The student therefore should be in Evanston a week or two before the opening of school, and pursue the matter in person.

The College Y. M. C. A. and the College Y. W. C. A. conduct free employment bureaus for students, and their respective secretaries may be addressed or consulted personally.

MUSICAL EMPLOYMENT BUREAU

The School of Music conducts a free employment bureau for the benefit of its students both past and present, and all former students are cordially invited to utilize it if they desire the School to assist them in securing positions. Write the Secretary for a registration card.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Many of the inquiries are for those who have had teaching experience, and our graduates of former years who are now in the teaching field can with profit to themselves keep us informed of their whereabouts and of their desires for better positions.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

MISCELLANEOUS INFORMATION

Students are required to register in the office of the School of Music at the beginning of each quarter, before taking lessons.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can be made only for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice three hours a day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $66.00 a year. More than one study costs the full tuition of $110.00 a year. Other small fees in addition.

To "Special Students" in the School of Music a single study in the Academy costs $55.00 a year. More than one study costs the full tuition of $110.00 a year.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application to the Secretary for time some months in advance of the fall opening.

The Summer School Bulletin and the School Announcement are issued in April and July respectively. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary

PETER CHRISTIAN LUTKIN,
Dean

Register of Students for 1913-1914

POST GRADUATES

Bailey, Lura Mary.....Evanston
Berry, Loretta Mary.....Evanston
Brenneman, Hedwig .....Evanston
Carlton, Edith Marion....Sycamore
Carter, Gertrude .....Evanston
Frisbie, Roger Corr.....Evanston
Frost, Odile Goddard.....Evanston
Hoff, Reva Clair.....Danville
Jones, Edith Maldwyn.....
Llanfyllen, North Wales, G. B.
Nina Shumway Knapp....Evanston
Lutton, Charles Edwin....Evanston
Moore, Mary Emma....Oregon, Mo.
Seely, John Gordon.....Oswego
Wyckoff, Irving Orlando.....
.....Rock Rapids, Ia.

UNDERGRADUATES

Abel, Muriel Rosmond.....
.....Montesano, Wash.
Ackerburg, Harry Albert...Chicago
Allison, Julia.....Cherokee, Ia.
Anderson, Jessie Elizabeth.....
.....College Springs, Ia.
Andrews, Elizabeth. Vermillion, S. D.
Annett, Thomas Howard.....
.....Galena
Arnold, Frances Elizabeth.....
.....Evanston
Ashbaucher, Hermina Eliza....
.....Bluffton, Ind.
Aurelius, Emma Mae.....Chicago
Bailey, Hilda Grace...Lowell, Ind.
Bailey, Lael.....Chanute, Kan.
Baker, Carrie Margaret.....
.....Maryville, Mo.
Ballew, Martha Kathryn.....
.....Corydon, Ia.
Barber, Ruth Lucille.....Malta
Barker, Josephine....Delavan, Wis.
Barkman, John Peter.....
.....Hillsboro, Kan.
Bartlett, Edna.....Omaha, Neb.
Beaubien, Olive Rose.....De Kalb
Beddow, Opal .....Evanston
Bernhisel, Helen Louise...Evanston
Best, Marjorie Rhea....Oconto, Wis.
Bollman, Fred Keegan.....
.....Gas City, Ind.
Bond, Carrie Bell..Monticello, Ark.
Booz, Melville Lewis.....
.....Hughesville, Pa.
Borgelt, Alice .....Havana
Boyle, Mary Alice.....
.....Rogers Park, Chicago
Bradford, Gladys Margaret....
.....Storm Lake, Ia.
Bray, Harriet Frances....Waukegan
Brickman, Ruth Louisa...Eldora, Ia.
Bringgold, Inez May.....
.....West Concord, Minn.
Brown, Elizabeth .....Evanston
Buck, Helen Margaret.....Chicago
Buck, Mildred.....Audubon, Ia.
Butler, Bernadette Mary.....
.....Ishpeming, Mich.
Callahan, Samuel Miller..Winnetka
Cardoff, Bessie Adelia.....
.....Owatonna, Minn.
Carringer, Jennie Marie.....
.....Denver, Colo.
Carson, Harold Paul.....Olney
Catterall, Elizabeth Seaman....
.....Galveston, Tex.
Chapman, Luella Jeannett.....
.....Fort Atkinson, Wis.
Cherry, Ruth Winnifred.....
.....Sioux Falls, S. D.
Chester, Alma Christina. Capron, Ill.
Collins, Dorothy Grace.....
.....Caledonia, Minn.
Collins, Leota Alice.....Evanston
Connor, Madalynne Donna.....
.....Fessenden, N. D.
Cook, Emma Lucile..La Crosse, Ind.
Corlett, Bernice Ann.....Chicago

Cowan, Bertha A.....Chicago
Crissey, Florence Eunice.....
.....Janesville, Wis.
Cross, Lillian Irene.....
.....Grand Forks, N. D.
Cuba, Lillian Irene...Schuyler, Neb.
Curtis, Cheryl Maria.....Sheffield
Dahlquist, Esther Alfrida.....
.....Marinette, Wis.
De Coudres, Mary.....Evanston
De Golyer, Helene.....Evanston
Dennis, Charles Maschal.....
.....Mahanoy City, Pa.
Dingman, Lucie May.....
.....Kalispell, Mont.
Divine, Mabel Adelle.....Sycamore
Dopkins, Florence Sarepta.....
.....Bethany, Mo.
Dopkins, Ivy May.....Bethany, Mo.
Doran, Louise Maurine.....
.....Muncie, Ind.
Dougherty, Anna L.....Marengo
Draper, Grace Helen.....
.....La Junta, Colo.
Dreskell, Miles Augustus.....
.....Key West, Fla.
Durham, Margaret.....Oak Park
Eastwood, Joe Raymond.....
.....Watertown, S. D.
Eberhart, Mildred Maude.....
.....La Crosse, Wis.
Eddy, Martha Isabelle.....Evanston
Erikson, Edith Alberta.....
.....Crystal Falls, Mich.
Eversz, Winifred.....Evanston
Fargo, Margaret Isabel....Evanston
Farmer, Gwendolyn .....Vandalia
Faust, Esther.....Buckeye, Ind.
Faust, Grace.....Buckeye, Ind.
Feidler, Florence Marie.....
.....Superior, Wis.
Fendley, Jessie.....Galveston, Tex.
Finger, Dorothy Doolyn.....
.....Ft. Collins, Colo.
Fox, Imogene .....Chicago
Frankhauser, Katheryne Cook..
.....Chicago
Fratt, Gertrude Jane...Racine, Wis.
Frey, Kathryn Christine.....De Pue
Ganschow, Frederick..Wells, Minn.
Gillard, Marguerite Sophia....
.....Elkhart, Ind.
Ginsberg, Golda.....Aurora
Goodsmith, Ruth Bowen....Chicago
Goudie, Margaret Elizabeth....
.....Le Mars, Ia.
Gray, Alex Pringle, 3d.....
.....West Chester, Pa.
Greeley, Martha Helen....Winnetka
Greig, Clarissa Ella...Cherokee, Ia.
Gunn, Elizabeth I.....Chicago
Haas, Hazel Lucile.....Bushnell
Hadley, Ethel Webster..Kenilworth
Hallock, Frances Alta.Duluth, Minn.
Hamilton, James..Birmingham, Ala.
Hamlin, Mrs. Hattie Lloyd..Chicago
Hammond, Ruth Edith.....
.....Springfield, Mo.
Hancock, Clarence Harvey..Chicago
Harbaugh, Bertha Florence.....
.....Highland Park
Hardy, Helen Leota.....
.....Kansas City, Mo.
Hartquest, Irma Iris...Aurora, Neb.
Hasselquist, Edith Cecelia..Chicago
Hatch, Florence Nightingale....
.....Zenda, Wis.
Hauenstein, Henrietta .....
.....New Ulm, Minn.
Haukole, Ada Mae.....
.....Eagle Grove, Ia.
Hayes, May .....Dwight
Hazen, Dorothy .....Toulon
Hebblethwaite, Anna Kathryn..
.....Evanston
Hendee, Florence Mary..Lewistown
Hendee, Mildred Margaret....
.....Lewistown
Henning, James Weaver.....
.....Winchester, Ind.
Hinners, Ruth Lorraine.....
.....Rogers Park, Chicago
Hoag, Erma Mae...Austin, Chicago
Hobson, Abbie .....Edwardsville
Holland, Berenice .....
.....Lake Geneva, Wis.
Hollis, Mae .....Chicago
Holmes, Gladys May.Sterling, Kan.
Hoover, Bernice Alberta...Freeport
Houston, Gertrude .....Joliet
Howard, Vesta Janette..Farmington
Howe, Charles Merwin, Jr....
.....Evanston
Hoyt, Clara Maude....Decorah, Ia.
Hurt, Ruth Ann.....Chanute, Kan.
Hussander, Lillie .....Chicago

Howell, Marie Scripps....Evanston
Iltis, Leon.....Duluth, Minn.
Inches, Emma Myrtle..Sterling, Kan.
Ingersoll, Mary Louise...Boone, Ia.
Jacobs, David.....St. Louis, Mo.
Jacobsen, Viola Signe.....
.....Ravenswood, Chicago
Jester, Grace Aileen....Keokuk, Ia.
Johnson, Alma Marie.....
.....Cloquet, Minn.
Johnson, Eva Louise....Delano, Cal.
Johnson, Frank Tatham.....
.....Springfield, Mo.
Johnson, Hazel L..Menomonie, Wis.
Johnson, Helen Louise.....Evanston
Jones, Elizabeth Zillah..Lyons, Kan.
Jones, Irene Mildred.....
.....Williamsburg, Ia.
Jones, Josephine.....Danville
Keely, Mrs. Marjorie W....Chicago
Keig, Mabel Agnes.....Lockport
Kellan, Mildred Louise.....
.....Marquette, Mich.
Kessler, Archie Christian.....
..... Dodgeville, Wis.
Ketcham, Agnes Tuthill.....
.....Englewood, N. J.
Klein, Grace Anna Frances.Chicago
Knoll, Teckla May..Union City, Ind.
Krueger, Edna Ann.....
.....Caledonia, Minn.
Lennox, Fama....Marshalltown, Ia.
Lightheart, Viola Ruth....Evanston
Littlejohn, Liska....Galveston, Tex.
Livingston, Clare Pearl.....Moline
Lowe, David Laurence.....
.....Mound City, Kan.
Lynch, Gladys .....Granite City
Lynch, Mildred Claudine....Canton
Marble, Zora Faye...Keshena, Wis.
Marrs, Vesta .....Chicago
Marsh, Mabel.Grand Junction, Colo.
Martin, Agnes Arklay.....Glencoe
Martin, Arthur Stanley.....
.....Calumet, Mich.
Marvin, Marie Bianca.....Evanston
Maze, Frances Elizabeth.....Peru
McCague, Irene .....Auburn
McClanahan, Richard Harold..
.....Rushville, Ind.
McDonough, Margaret Regula..
..... Mantorville, Minn.
McKeough, Alice C.....Chicago
McKinney, Grace.....Wingate, Ind.
McNelly, Mabel Emilie.....
.....Caledonia, Minn.
McNett, Paul Sargent.....Evanston
McQuillen, Mary Aline.....
..... Mishawaka, Ind.
McSween, Angela.....Chicago
Meek, Eva .....Brunswick, Mo.
Melaas, Elizabeth Marie.....
.....Stoughton, Wis.
Merrell, Leila Virginia....Evanston
Mitchell, Elinor.....Mt. Carmel
Mitchell, Margery Anna.....
.....Richland Center, Wis.
Mizuki, Otoya.....Hirosaki, Japan
Moore, Mary Emma....Oregon, Mo.
Morgan, Madeline Burleigh....
.....Santa Barbara, Cal.
Morgan, Russell Van Dyke....
..... Burlington, Ia.
Morris, Harold Orville....Evanston
Morrow, Mary Bernice....Danville
Morse, Helen Ide.....
.....Williams Bay, Wis.
Morse, Mrs. Jennie Rachel....
..... Sydney, Australia
Morton, Louise Janette.....
.....Los Angeles, Cal.
Mote, Harriet Alberta.....
.....Union City, Ind.
Mountain, Charles Wesley.Evanston
Murray, Pearly Ruth.....
.....Union City, Ind.
Muse, Elizabeth....Mason City, Ia.
Myers, Gladys Ruth....Sheldon, Ia.
Nadelhoffer, Gertrude Winifred
.....Downers Grove
Nelson, Bernice Caroline.....
.....Manawa, Wis.
Nichols, Mary Cecelia.....Chicago
Noggle, Gladyce Ione.....
.....Waterloo, Ia.
Norling, Lillian Juliet.....Aurora
Norling, Sigrid Linnea.....Aurora
Nysewander, Nancy Ethel.....
.....Des Moines, Ia.
Oates, Henry Frank..Iowa Falls, Ia.
Ollendorf, Inez Edna.....Chicago
Perry, Gertrude Elizabeth.....
..... Williamsburg, Ia.
Peterson, Charles Philip.....
.....Mesa, Ariz.

Peterson, Verna Lenore.....Manistee, Mich.
Phelps, Florence Angeline..Chicago
Phillips, Mary Forester..Park Ridge
Pierce, Wilma .....Freeport
Pratt, Evelyn Ruth Adams.....El Cajon, Cal.
Preston, Genie Johanna.....Strawberry Point, Ia.
Pruner, Jessie Marie.....Janesville, Wis.
Purcell, Dorothy Madeline.Evanston
Putnam, Leslie Ray....Bedford, Ia.
Pyle, Grace Elizabeth.Morrill, Kan.
Quin, Nora .....Chicago
Randall, Mae Angeline.....Grinnell, Ia.
Rathbun, Vivien Katherine.....Marinette, Wis.
Reynolds, Hazel Laura.....Dell Rapids, S. D.
Reynolds, Louise.....Larned, Kan.
Rice, Olive Jane....Bessemer, Mich.
Rideout, Leonora Hedwig..Freeport
Rime, Luella Christina.....Dell Rapids, S. D.
Roberts, Mary Brayton.....Chicago
Robinson, Marguerite Rose.....Hampton, Ia.
Rogers, Bessie May...Cameron, Mo.
Rood, Mildred Elizabeth.....North Bend, Ore.
Roquemore, Bennye Mae.....Coleman, Tex.
Rosenbush, Edna Henrietta.....Union City, Ind.
Roth, Anna Frances..Mayville, Wis.
Ruegnitz, Rose Lena.....Elgin
Saurer, Harold Dale..Bluffton, Ind.
Schauffler, Henry Grey.....Highland Park
Schermerhorn, Bernice...Attica, Ind.
Schmidt, Henry Arthur..Enid, Okla.
Scovel, Elmira Gilmore.....Chadron, Neb.
Sears, Ruth.....Marceline, Mo.
Sedlasky, Mayme Frances.....Ft. Dodge, Ia.
Senneff, Ferne Alberta.....Dixon
Shisler, Mary F.....Chicago
Shoaf, Katie Lou..Covington, Tenn.
Shumway, Winifred May.....Stevens Point, Wis.
Simpson, Georgiana Ethel.....Ft. Morgan, Colo.
Snider, Helena Domanica.....Hailey, Idaho
Solberg, Mary .....Chicago
Southwick, Louise .....Stevens Point, Wis.
Spicer, Grace Emma.....Marseilles
St. Clair, Mertice Ruth.....Owatonna, Minn.
Stannard, Ursula Grace.....Rockland, Mich.
Stonebraker, Helen Ruby.....Bristol, Wis.
Strickley, Irene.....Keokuk, Ia.
Stringham, Edwin John.....Kenosha, Wis.
Strohm, Albert Johann.....Evansville, Ind.
Strong, Bethena Pavey.....Canton
Stubbs, Eva Lorene.Mound City, Mo.
Studley, Eva Grace.....Neponset
Stults, Frances Willard...Evanston
Swank, Eva C..Crawfordsville, Ind.
Talmage, Mildred Columbia..Onawa, Ia.
Tatley, Clara Geraldine.....Bismarck, N. D.
Teale, Freda Marie.....Leon, Ia.
Terry, Mary .....Evanston
Thorne, Lois May..Janesville, Wis.
Thorne, Marguerite Ellen.....Janesville, Wis.
Thrasher, Ellen Sarah....Kewanee
Tindell, Glenn Means.....Shelbyville, Ind.
Toole, Helen .....Chicago
Tozier, Margaret Rice.....Stevens Point, Wis.
Travis, Florence .....Evanston
UpJohn, Mrs. Myrtle Eleanor..LaFayette, Ind.
Van Pelt, John Amos....Galesburg
Veit, Pauline Louise.Union City, Ind.
Verbeek, Ruth Henrietta....Berwyn
Vincent, Avis Ada.....Farina
Vincent, Esther Hayes.....Chicago
Von Berg, Ruth Mae.....Charles City, Ia.
Wagner, Miriam .....Evanston
Walleser, Margaret Elizabeth..Charles City, Ia.
Watson, Olive Esther..Sterling, Kan.

Watt, Jane Churchill.....Evanston
Watts, Stella May....Elkhart, Ind.
Weeks, Joan Elizabeth....Evanston
Wheeler, Jeanne Kay.....Onarga
Whelan, Veronica D.....Chicago
Whitacre, Wilma Loretta.....
.....West Liberty, Ia.
White, Helen Wheeler.....Chicago
Whitmore, Helen Herberta..Ottawa
Wilkinson, Bess Grace.....
.....Newcastle, Neb.
Williams, Mrs. Nella Crawford
.....Evanston
Wilson, Mrs. Mabel Leontine..
.....Ogdensburg, N. Y.
Witt, Lillian Maynard.....
.....Little Rock, Ark.
Wold, Margaret Elizabeth.....
.....Minneapolis, Minn.
Wolley, Alice .....Glencoe
Wosoba, Lillian Mary.....
.....Oxford Junction, Ia.
Young, Mabel Eulala...Clarion, Ia.

SPECIAL STUDENTS

Adams, Lucile .....Erie
Aikin, Helen Jennette.....Evanston
Alexander, Gypsy Jane.Griswold, Ia.
Ames, Helen Margarette..Oak Park
Armstrong, Dora Velma.....
..... Princeville
Ashton, Daniel Cox.....Zion City
Atwell, Ruth Sarah.....Evanston
Barnes, Amy Lucile.....
.....Redwood Falls, Minn.
Barnes, Dana Avery.....Evanston
Bennett, Jean May.....Evanston
Benson, Olivia.....Austin, Chicago
Bentley, Vera Eloise.....Evanston
Blair, Margaret Reba.....Evanston
Bloom, Madge Sutter.....
.....Independence, Ia.
Board, Dorothy Randall...Evanston
Bockius, Caroline Eisen...Wilmette
Booth, Clarice Foster.....Evanston
Bowman, Mrs. Myrtle Hatswell
.....Chicago
Boyd, Margaret Frances..Evanston
Bradley, Charles Emmett.....
.....Winfield, Kan.
Bradley, Eleanor .....Wilmette
Breytspraak, Alice Clara..Evanston
Brown, Margaret .....Evanston
Buck, Bernice Louise.....
.....Lake Charles, La.
Buck, Esther .....Evanston
Buehlow, Laura Veronica.....
.....Waupun, Wis.
Buffington, Eugenia Moore.Evanston
Butcher, Mary Elizabeth...Fairdale
Butzow, Mrs. Blanche J...Evanston
Calkins, William Elton.....Chicago
Carling, Joseph Alex.....
.....Jamestown, N. Y.
Carter, Eleanor Consider..Evanston
Carter, Louise .....Evanston
Chapman, Donald Vanderberg..
.....Evanston
Chandler, Katherine .....Evanston
Childs, Mrs. Luise R.....Evanston
Church, Dorothy Leete....Evanston
Cissma, Clara .....Evanston
Coffman, Ansel V.....Evanston
Craig, Carola.....Philadelphia, Pa.
Crane, Ronald Salmon....Evanston
Crossley, John Sumner.....
.....Honesdale, Pa.
D'Andrea, Martino Angelo....
.....Evanston
De Golyer, Mrs. Ellen C..Evanston
Dennis, Dorothy Regina.....
.....Sioux Falls, S. D.
Dewhirst, Ione .....Neoga
Dickson, Gail..Indiana Harbor, Ind.
Dobson, Ella .....Evanston
Dugan, Naomi Porter..Decatur, Ind.
Durgin, Ellen .....Evanston
Dutton, Viva Erma.....
.....Charles City, Ia.
East, Arthur Herbert.....Evanston
Emery, Ruth Helen.....Evanston
Engelhard, Margaret .....
.....Highland Park
Erickson, Ruth Louise.....Evanston
Ericson, Edith .....Evanston
Ericson, Gail Irene.....Lead, S. D.
Eriksen, Ezra Whille.....Newark
Erikson, Mrs. Ida Elizabeth....
.....Evanston

Ewen, Mrs. M. F.....Evanston
Fate, Heber Bingham.....Lena
Faulkner, Beryl .....Evanston
Fisher, Hannah .....Evanston
Ford, Emma Van Allen....Evanston
Foster, Elinor .....Evanston
Foster, Lillian .....Evanston
Gale, Helen Goodson.....Chicago
Gardner, Wilhelmina Phillips..
.....Chicago
Garnett, Mrs. Alice Barnes....
.....Evanston
George, Louise E.....Evanston
Gilbert, Mrs. Grace Pierson....
.....Evanston
Goddard, Mrs. Mable Maud...
Georgetown, British Guiana, S. A.
Goodrow, Pauline Lumley.Oak Park
Goss, Katharine .....Evanston
Graham, Helen Bell.....
.....Springfield, Ia.
Gurnett, Marjorie .....Chicago
Haines, Freda .....Savanna
Hale, Helen Gertrude.....
.....Highland Park
Hall, Mary Elizabeth.....Evanston
Hamilton, Mabel Adeline.....
.....Bloomington
Hamilton, William Jack....Latham
Harker, Mrs. Frank M....Wilmette
Harrison, Alice E.....Evanston
Harwood, Lillian May....Evanston
Hatfield, Margaret .....Evanston
Helmuth, Lucile Mary.....Evanston
Hem, Elda Myra.....Oswego
Henline, Roy Biggs..Kearney, Neb.
Hockett, Mrs. Bertha Nysewander
.....Des Moines, Ia.
Hogans, Alice.....Oak Park
Hogarth, Leona Florence.....
.....Smeltport, Pa.
Hotchkin, Helen Me Dora..Chicago
Howard, Emily Grace.....
.....St. Paul, Minn.
Hudgens, Flora Alice.....Marion
Hudson, Beatrice Mellor..Wilmette
Hughes, Elizabeth Anastasia...
.....Chicago
Hughes, Mary Angeline....Chicago
Hunt, Helen Louise.....
.....Arkansas City, Kan.
Irwin, Helen Dorothy.....Chicago
Ives, Norman Marble...Marion, Ia.
Jacobson, Emma Louise....Chicago
Johnson, Olive Marguerite..Chicago
Jones, Mrs. Caroline.....Evanston
Jones, Florence Kathryn...Evanston
Kelly, Eileen Glasbrook.....
.....Highland Park
Kelsey, Mrs. M. A.....
.....Grand Rapids, Mich.
Kelso, Lillian Helen.Waveland, Ind.
Kimball, Marjorie Weston.Evanston
Kimbark, John Rice.....Evanston
Kittleman, Mary Hortense..Berwyn
Koerber, Mrs. Barbara...Winnetka
Kolb, Alice Frances.....Chicago
Konsberg, Alma Charlotte.....
.....Evanston
Kyle, Harriet .....Havana
Lamb, Frank Wallace.....Chicago
Lees, Mabel Isabel.....Oak Park
Lemke, Ada Emma.West Bend, Wis.
Levis, John William.....Chicago
Lewerenz, Amanda.....Des Plaines
Lilienfield, Walter Edward....
.....Wilmette
Linthicum, Lois .....Evanston
Ludlow, George Hartwell..Evanston
Macknet, Eunice Rhoda....Decatur
Mahood, Robert Earl.....
.....Sioux City, Ia.
Manning, Lura .....Evanston
Martin, Dorothy Burrows..Evanston
Matlack, Gertrude Emma..Rockford
Matson, Nettie.....Taylor, Wis.
Maxwell, Marian Humphreys..
.....Evanston
Mayer, Louise Emily.....Chicago
Mayes, Pearl .....Chicago
McNett, Blanche .....Evanston
Mersch, Florence Grace...Evanston
Meyer, Mrs. Mary Bailey..Evanston
Meyer, M. K.....Winnetka
Miller, Helen Louise.....Evanston
Montgomery, Olivia Elizabeth..
.....Evanston
Moser, Harry B.....Evanston
Mueller, Marguerite Charlotte Elsie .....Evanston
Murison, Claire Fenton....Evanston
Naylor, Caughey..Hornsea, England
Nierling, Gertrude Nina.....
.....Waukon, Ia.
Noyes, Ella Louise.....Alexis

Odell, Elizabeth Carolyn..Evanston
Osborn, Effie May Bell....Evanston
Paulsen, Irwin Guy...Westby, Wis.
Pearson, Josephine Charlotte..
.....Evanston
Perkins, Clara.....Pasadena, Cal.
Peterson, Irene Mattie.....Evanston
Phelps, Helene .....Wilmette
Phelps, Hilda Bobbie.....Wilmette
Pierson, Pauline Helen....Princeton
Poorman, Nellie .....Evanston
Portman, Margaret .....Evanston
Purnell, Ruth .....West Chicago
Putnam, Mrs. Neva Vey...Morrison
Racette, Lionel Joseph.....
.....West Duluth, Minn.
Raymond, Lillian .....Evanston
Raymond, Mary .....Evanston
Reader, Ida May....Marietta, Ohio
Reeve, Eleanor.....Baden, Md.
Reid, Jessie Kealey.....Chicago
Reid, Marjorie .....Evanston
Rigby, Cecil Collin.....Evanston
Riley, Dorothy .....Evanston
Rindesbacher, Emma Beatrice..
.....Stockton
Robinson, Lura .....Evanston
Rogers, Arthur Waterman.....
.....Evanston
Ross, Mildred Denby....Carlinville
Row, Kathleen Ethel.....Evanston
Rowley, Ruby Elizabeth.....
.....Crystal Falls, Mich.
Ruby, Myrtle Beulah..Bethany, Mo.
Savage, Mary Malissa.....
.....Columbus, Miss.
Semrad, Florence Emily....Chicago
Shanton, Katherine Louise..Milford
Shaw, Leon Irwin.....Evanston
Skinner, Helen Isabel.....Wilmette
Smith, Geraldine Wallingford..
.....Evanston
Sparks, Mrs. Kathrine May....
.....Evanston
Swan, Agnes Grace.....
.....Independence, Ia.
Taylor, Alfons Goedecke...Chicago
Thurston, Mrs. M. Gertrude....
.....Winnetka
Tietgens, Mrs. Paul.....Evanston
Troke, James Allen...Renfrew, Ont.
Wadsworth, Mrs. Katharine....
.....Evanston
Wagner, Elmer Herman.....
.....Mitchell, S. D.
Wallis, B. Franklin.....Evanston
Ward, Ruth Florence.....
.....Flushing, L. I., N. Y.
Watson, Erma Ruth.....
.....Little Rock, Ark.
Watson, Martha Jane.....
.....Salt Lake City, Utah
Watt, Dorothy .....Evanston
Weiss, Helen .....Evanston
West, Edna May.....Loda
West, Ruth Sarah.....Loda
White, Ethel Reid..Menomonie, Wis.
Whiteside, George Kenneth....
.....Evanston
Whiteside, Sarah Eleanor..Evanston
Wilder, Lois .....Evanston
Witmer, Mrs. Jennie.....Evanston
Wolcott, Leonard Clark.....
.....Highland Park
Wolf, Ethel Hattie.....Chicago
Wolf, Mary Louise.....Chicago
Wolfinger, Edna Eulalia....Chicago
Wynn, Katharine Gertrude....
.....Evanston

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Alward, Winifred Lee....Evanston
Anderson, Muriel Butters..Evanston
Anderson, Ruth Helen.....Evanston
Baird, Orville .....Evanston
Barry, Mary Stewart.....Evanston
Baxter, William Wallace..Winnetka
Bennett, John Lewis.....Evanston
Blake, Charlotte .....Evanston
Blake, Rachel .....Evanston
Bond, Alice .....Evanston
Bond, Maurice.....Evanston
Bradley, Francis .....Wilmette
Brandt, Mildred Florence..Evanston
Brown, Irene Josephine....Evanston
Brown, Nellie Frances....Wilmette
Brown, Robert William....Evanston
Burch, Dorothy .....Evanston
Buswell, Marian .....Evanston
Bystedt, Corinne Caroline..Evanston
Cahill, John .....Evanston

Cahill, Richard .....Evanston
Cahill, Virginia .....Evanston
Carkeek, Joan Alexandria.Evanston
Chapman, Helen .....Evanston
Chase, Windsor Ross.....Evanston
Clark, Eleanor Gaither....Evanston
Costigan, Henry .....Evanston
Crew, William Henry.....Evanston
Davis, Alice Elizabeth.....Evanston
Davis, Florence Louise....Evanston
Davis, Lucille Marion.....Evanston
Dawes, Charles Cutler....Evanston
Dawes, Marian .....Evanston
Decker, Frances Elizabeth.Evanston
De Clercq, Gladys Electra.Evanston
Dobson, Harriet .....Evanston
Dunn, Undine.Rogers Park, Chicago
Eddy, Margaret .....Evanston
Edwards, Dorothy .....Evanston
Elliot, John .....Evanston
Essig, Leroy .....Evanston
Foster, Rachel Almeda.....Evanston
Gillis, Ethel Lilian.....Evanston
Gillis, Norman Lorimer....Evanston
Goodwin, Amy Dunning...Evanston
Hall, Lauretta .....Evanston
Hart, Lucile Ella.....Evanston
Hart, Lucy Lytton.....Evanston
Hedrich, Roland Louis.....
.....Rogers Park, Chicago
Hedrick, Charlotte .....Evanston
Holgate, Barbara .....Evanston
Jackson, Mary Elizabeth...Evanston
Jahn, Charlotte Josephine..Evanston
Johnson, Margaret Adelaide...
.....Evanston
Johnson, Margaret Ann....Evanston
Johnson, Parkman .....Evanston
Johnson, Pickens .....Evanston
Jonas, Hope Louise.....
.....Rogers Park, Chicago
Jonas, Lillian Kathrine.....
.....Rogers Park, Chicago
Jones, Edward .....Evanston
Jones, Le Jeune Roselyn...Evanston
Kean, Elizabeth Loretta...Evanston
Keller, Jessie Ruth.....Evanston
La Londe, Clarabelle.....Evanston
La Londe, William S., Jr...Evanston
Lau, Louise .....Evanston
Layman, Paul .....Evanston
Lilienfield, Virginia.....Wilmette
Little, Margaret .....Evanston
Loberg, Mildred Julia.....Evanston
Marks, Margit .....Kenilworth
Marshall, Alfred .....Evanston
Marshall, George .....Evanston
McCulloch, Hathorn Waugh...
.....Evanston
McGoodwin, Elsbeth Gordon...
.....Evanston
McNaughton, Laura Belle..Evanston
Montgomery, John .....Evanston
Montgomery, Maurice Mead....
.....Evanston
Nitchie, Hubbard Dunckree.Evanston
Olson, Emily Elizabeth....Evanston
Packard, Joseph Allyn.....Evanston
Paden, Elizabeth .....Evanston
Paver, Catherine .....Evanston
Pearson, Dorothy Pearl....Evanston
Pearson, Joseph Allen.....Evanston
Phelps, Sarah .....Evanston
Price, Edward .....Evanston
Putnam, Grace Minnie....Evanston
Putnam, Marion Louise....Evanston
Robinson, Grace .....Evanston
Rogers, Horatio Rodman...Evanston
Rogers, Paul Curtis.....Evanston
Rosendahl, Eleanor Violet.Evanston
Row, Margaret .....Evanston
Schoenthaler, Ruth Isabel..Evanston
Schuler, Irene Isabel.....Evanston
Scott, John Marcy.....Evanston
Simonson, Richard Lindgren....
.....Evanston
Taylor, Dorothy .....Evanston
Thompson, Gladys Jacqueline..
.....Evanston
Tietgens, Elizabeth Maria.Evanston
Trenery, Marian Evelyn...Evanston
Trowbridge, Carolyn .....Evanston
Underwood, Josephine Cronkhite
.....Evanston
UpJohn, Mary Eleanore...Evanston
Vivien, June .....Evanston
Wagner, Leslie .....Evanston
Wallace, Edna Mae.....Evanston
Williams, Owen Edward..Evanston
Woodington, Doris .....Evanston
Worstall, Marian .....Evanston
Zipf, Herbert Frederick...Winnetka

SUMMER SCHOOL
Six Weeks
1913
REGULAR COURSE STUDENTS

Anderson, Jessie Elizabeth.....College Springs, Ia.
Barnes, Eleanor .....Evanston
Beddow, Opal .....Evanston
Berry, Loretta .....Evanston
Brown, Elizabeth .....Evanston
Craig, Nona Elizabeth.....Alton
De Coudres, Mary.....Evanston
Emery, Bertha ...Clarksville, Tenn.
Fratt, Gertrude Jane...Racine, Wis.
Hoag, Erma Mae.....Austin
Johnson, Frank Tatham.....Springfield, Mo.
Johnson, Helen Louise.....Evanston
Jones, Elizabeth Zillah..Lyons, Kan.
Lipke, Esther Sarah..Crosby, N. D.
Livingston, Clare Pearl.....Moline
Martin, Arthur Stanley.....Calumet, Mich.
Miller, Mamie Marguerite.Evanston
Myers, Emil Frey.....Salina, Kan.
Nicholson, Irena.....Denison, Tex.
Nierling, Gertrude.....Waukon, Ia.
Schurman, Clarence R.....Streator
Seeley, John Gordon.....Oswego
Stults, Frances Willard....Evanston
Taylor, Florence .....Evanston
Vincent, Esther .....Chicago
Zittleman, Agnes Malinda.....Menomonie, Wis.

SPECIAL STUDENTS

Berentson, Martha..Manistee, Mich.
Bridge, Isabel .....Evanston
Brown, Grace Adelaide.....Lansing, Mich.
Catron, Mrs. Frances Smith....Ponca City, Okla.
Cissma, Clara .....Evanston
Clapper, Elsie M....Monticello, Ind.
Coffman, Ansel V.....Evanston
Englund, Esther .....Jordan, Minn.
Faville, Mildred....Appleton, Wis.
Flagg, Mrs. Mary Houts.....Kansas City, Mo.
Fuller, Revilo Franklyn...Winnetka
Gilmore, Margaret Ann..Osage, Ia.
Greene, Katharyne Allerton.....Winnetka
Guy, Ruth Catherwood....Danville
Harker, Mrs. F. M.....Wilmette
Harkness, Cornelia Virginia....Evanston
Harshman, Mac.....Vincennes, Ind.
Hicks, Elizabeth.....Elkhorn, Wis.
Johnson, Mrs. C. Everett..Evanston
Kiess, Mary Henriette.....Glencoe
Krieg, Adah Blanche.....Roseville
Lohmuller, Ella Louise.....Centralia, Kan.
Long, Mrs. Carrie M..Dallas, Tex.
Luther, Verna Hanson..Hart, Mich.
Mail, Mabel Anna..Vincennes, Ind.
Marks, Elizabeth Lowell..Evanston
Marsh, Clarence Stephen..Evanston
McKee, Faye .....Evanston
McNeely, Mary Ermine.....Covington, Tenn.
Meyer, M. K.....Winnetka
Mizuki, Otoya.....Hirosaki, Japan
Plowe, Margaret Darwin....Peoria
Powers, Katharine Myrtle.....Creston, Ia.
Rathbun, Vivien Katherine.....Marinette, Wis.
Richter, Mrs. Grace Amelia...Wichita, Kan.
Robertson, Mrs. Gertrude Idelle.....Guthrie, Okla.
Row, Kathleen Ethel.....Evanston
Scoones, Charlotte Eliza.....Peoria
Taylor, Alfons Goedecke...Chicago
Thurston, Mrs. M. Gertrude...Winnetka
Underwood, Pierson .....Evanston
Van Winkle, Mauree .....Ponca City, Okla.
Wadsworth, Mrs. Katharine....Evanston
Zimmerman, Rose Evelyn.....Fox Lake, Wis.

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Baird, Orville Irwin.....Evanston
Cahill, John Watson.....Evanston
Cahill, Virginia Elizabeth.Evanston
Chapman, Helen Adelaide.Evanston
Edwards, Dorothy .....Evanston
Kepler, Frederick Monroe..Evanston
Lau, Louise Catherine.....Evanston
Lewis, Mariam .....Evanston
Marks, Margit .....Kenilworth
McCulloch, Hathorn Waugh...
.....Evanston
McGoodwin, Elsbeth Gordon...
.....Evanston
Nangle, Mary C.....Evanston
Paver, Catherine .....Evanston
Pearson, Joseph Allen.....Evanston
Pearson, Dorothy Pearl....Evanston
Rosendahl, Martin C.....Evanston
Row, Margaret Elizabeth..Evanston
Scott, John Marcy.....Evanston
Smith, Paul Kellogg.....Evanston
Taylor, Dorothy Louise....Evanston
Thompson, Jacqueline Gladys..
.....Evanston
Underwood, Josephine Cronkhite
.....Evanston
Vaughan, Edith Caroline..Evanston
Woodington, Doris Annie..Evanston

Appendix

PROGRAM OF THE SIXTH FESTIVAL OF THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION, MAY, 1914

FIRST CONCERT

MONDAY, MAY 25, 1914

Conductor—Mr. Lutkin

"The Creation" ..... Haydn

SOLOISTS

Miss Florence Hinkle ..... Soprano
Mr. Lambert Murphy ..... Tenor
Mr. Herbert Witherspoon ..... Bass

Festival Chorus of 600 singers, augmented to 1,000 singers for this performance.
The entire Chicago Symphony Orchestra.

SECOND CONCERT

Tuesday, May 26th

SOLOIST

Mme. Alma Gluck ..... Soprano

The Chicago Symphony Orchestra

Overture to a Comedy of Shakespeare, Op. 15 ..... Scheinpflug
"Ave Maria" from "Otello" ..... Verdi

Mme. Gluck

Symphony No. 1, B flat major, Op. 38 ..... Schumann
Andante un poco maestoso—Allegro molto vivace.
Larghetto.
Scherzo.
Finale.

Aria—"Bel Raggio" from "Semiramide" ..... Rossini

Mme. Gluck

Symphonic Poem—"The Sirens," Op. 33 ..... Glière

Songs—
Peasant Song ..... Rachmaninow
Chanson Indoue ..... Rimsky-Korsakow
Song of the Shepherd Lehl ..... Rimsky-Korsakow

Mme. Gluck

Overture—"In the South" ("Alassio"), Op. 50 ..... Elgar

THIRD CONCERT

Thursday, May 28th

"St. Francis of Assisi" ..... Gabriel Pierne

SOLOISTS

Evan Williams ..... Tenor
Burton Thatcher ..... Bass
Charles W. Clark ..... Baritone
Grant Kimbell ..... Tenor
Edith Chapman Goold ..... Soprano
Margaret Keyes ..... Contralto
Mary Ann Kauffman ..... Soprano

Festival Chorus of 600 singers.
Young Ladies' Chorus of 300 voices.
The A Cappella Choir.
The entire Chicago Symphony Orchestra. Conductor, Mr. Lutkin.

FOURTH CONCERT

YOUNG PEOPLE'S MATINEE

Saturday, May 30th, at 2:15

SOLOIST

Alice Nielsen ..... Soprano

Children's Chorus of 1,500 voices.

The Chicago Symphony Orchestra. Conductors, Mr. Stock and Mr. McConathy.

Overture to "Mignon" ..... Thomas

Songs—

"Harvest Slumber Song" ..... Humperdinck
"A Surprise" ..... Hegar
"The Sea Princess" ..... Bruch
"Robin Redbreast Told Me" ..... Roentgen

(First Performance)—Children's Chorus

Aria—"Deh Vieni," from "The Marriage of Figaro" ..... Mozart

Miss Nielsen

Orchestra—"Mock Morris" Dance ..... Grainger

Songs—

"The Invitation" ..... Stanford
"The Owl" ..... Bantock
"Little Birdie" ..... Delius
"The Blacksmith" ..... West

(First Performance)—Children's Chorus

Songs—

"The Gingerbread Man" ..... Moszkowski
"Dream and Snowflake" ..... Moszkowski
"Autumn Song" ..... Sibelius
"Baby-land" ..... Pierne
"The Clock" ..... Wolf-Ferrari

(First Performance)—Children's Chorus

Orchestra—"Shepherd Fennel's Dance" ..... Gardiner

Waltz Song—"Il Bacio" ..... Arditi

Miss Nielsen

Songs—

"Far in the Woods in May" ..... Horatio Parker
"Song of the Winds" ..... W. Otto Miessner
"Desert Song" ..... Henry K. Hadley
"The Song of Robin Hood and His Huntsmen" ..... Reginald DeKoven
"The Orchestra" ..... Peter C. Lutkin

(First Performance)—Children's Chorus

"America" ..... Carey

Audience, Children's Chorus and Orchestra

FIFTH CONCERT

Saturday, May 30th, 8:15

SOLOISTS

Helen Stanley ..... Soprano
Pasquale Amato ..... Baritone
Charles W. Clark ..... Baritone

Festival Chorus of 600 singers.

The A Cappella Choir.

The Chicago Symphony Orchestra. Conductors, Mr. Stock and Mr. Lutkin.

PROGRAM

Overture to "Fidelio" ..... Beethoven
Aria—"Eri tu," from "The Masked Ball" ..... Verdi

Mr. Amato

Recitative and Aria—"Il est bon, il est doux," from "Herodiade".....Massenet
Miss Stanley

"Italia"—A Rhapsody .....Cassela
Aria—"Largo al Factotum," from "The Barber of Seville".....Rossini
Mr. Amato

Recitative and Aria from "L'Enfant Prodigue".....Debussy
Miss Stanley

MEMORIAL DAY

Double Chorus—"Blest Are the Departed," from "The Last Judgment".....Spohr
A Cappella Choir and Festival Chorus

Chorus—"The Star Spangled Banner"
Cantata—"The Mystic Trumpeter".....Hamilton Harty
Mr. Clark and Festival Chorus

List of Choral and Orchestral Works performed at the five former festivals of the Chicago North Shore Festival Association:

Choral Works

"Dettingen" Te Deum.....Handel
Cantata for Children's Voices, "Into the World".....Benoit
"Elijah" .....Mendelssohn
"Samson and Delilah".....Saint-Saens
Cantata for Children's Voices, "A Legend of Bregenz".....Bendall
The "Manzoni" Requiem Mass.....Verdi
"Judas Maccabaeus" .....Handel
"Caractacus" .....Elgar
"May" .....Carl Busch
"Orpheus" } In concert form {.....Gluck
"Faust" } In concert form {.....Gounod
"The Walrus and the Carpenter".....Percy E. Fletcher
"Omar Khayyám" .....Bantock
"The Messiah" .....Handel
"The Children's Crusade".....Gabriel Pierne
Cantata for Children's Voices, "Vogelweid the Minnesinger".....Rathbone

Orchestral Works

Festival Overture and Choral Finale.....Arne Oldberg
Overture, Lenore No. 3, Op. 72.....Beethoven
Fifth Symphony .....Beethoven
Overture, "Liebesfrühling".....George Schumann
Largo from New World Symphony.....Dvorak
Symphonic Poem, "La Belle au Bois Dormant".....Bruneau
Intermezzo and Perpetuum Mobile, Op. 3.....Moszkowski
Nocturne and Scherzo, from "Midsummer Night's Dream".....Mendelssohn
Valse and Finale, "Ruses d'Amour," Op. 61.....Glazounow
Picturesque Suite .....Alfred G. Wathall
Dramatic Overture, "Paola and Francesca".....Arne Oldberg
Andante Cantabile, from Symphony No. 5, Op. 64.....Tschaikowsky
Introduction to Act III, "Lohengrin".....Wagner
Wotan's Farewell and Magic Fire Scene.....Wagner
March and Chorus from "Tannhäuser".....Wagner
Waldeweben, from "Siegfried".....Wagner
Prelude to "Die Meistersinger".....Wagner
Overture, "The Flying Dutchman".....Wagner
Vorspiel, "Lohengrin" .....Wagner
Overture, "Tannhäuser" .....Wegner
Bacchanale, from "Tannhäuser".....Wagner
Ride of the Valkyries, for "Die Walküre".....Wagner
Overture to "Merry Wives of Windsor".....Nicolai
Invitation to the Dance.....Weingartner-Weber
Overture to "Donna Diana".....Reznicek
"The Bee" .....Schubert
Humoresque .....Dvorak
Overture to "Oberon".....Weber

Symphonic Poem, "The Moldau".....Smetana
Variations and Finale from Suite No. 3, Op. 55.....Tschaikowsky
Hungarian Rhapsody No. 2.....Liszt
The Spinning Wheel of Omphale.....Saint-Saens
Polonaise in E.....Liszt
Festival March and Hymn to Liberty.....Stock
March, "Rakcozy".....Berlioz
Vorspiel, "Hansel and Gretel".....Humperdinck
Suite "Der Königskinder".....Humperdinck
Concert Waltz No. 1, Op. 47.....Glazounow
Military March, "Pomp and Circumstance".....Elgar
Suite No. 2, "The Wand of Youth".....Elgar
Tone Poem, "Don Juan".....Strauss
Hungarian Dances, Nos. 17 to 21.....Brahms
Two Norwegian Melodies—
(a) "Heart Wounds" } .....Grieg
(b) "Spring" }
Overture, "In Bohemia".....Hadley
Roumanian Rhapsody .....Enesco
Concerts for Violin and Orchestra, G minor, No. 1, Op. 26.....Bruch
Theme and Variations.....Arne Oldberg
Concerts for Violin and Orchestra, B minor.....Saint-Saens
Marche Slave .....Tschaikowsky
Academic Festival Overture, Op. 80.....Brahms
Air and Gavotte.....Bach

List of Artists at the five former festivals of the Chicago North Shore Festival Association:

Sopranos
Percival Allen
Jane Osborn-Hannah
Mabel Sharp Herdien
Alma Gluck
Florence Hinkle
Edith Chapman Goold
Helen Stanley

Contraltos
Ernestine Schumann-Heink
Margaret Keyes
Rose Lutiger-Gannon
Janet Spencer
Louise Homer
Christine Miller

Tenors
Dan Beddoe
Evan Williams
William B. Ross
George Hamlin
Reed Miller
Ricardo Martin
Paul Althouse

Basses and Baritones
Arthur Middleton
David Bispham
Albert Borroff
Marion Green
Allen Hinckley
Clarence Whitehill
Horatio Connell
Henri Scott
Charles W. Clark
Gustaf Holmquist
Herbert Miller

Conductors
Peter Christian Lutkin
Frederick Stock
Arne Oldberg
Barbara Ann Russell

Violinist
Eugene Ysaye

EVANSTON MUSICAL CLUB

In the past nineteen years the following important works have been given, several of which have received their performance first in the West at the hands of the Club:

Handel, "Messiah," 20 times.
Mendelssohn, "Elijah," 4 times; "Hymn of Praise," "First Walpurgis Night."
Haydn, "Creation," twice; "The Seasons."
Rossini, "Stabat Mater."
Verdi, "Requiem Mass," twice.
Coleridge-Taylor, "Hiawatha's Wedding Feast," 3 times; "Departure of Hiawatha;" "Death of Minnehaha;" "Endymion's Dream."

Brahms, "Song of Destiny;" "A German Requiem," 3 times.
Dvorak, "Te Deum" in G; "Stabat Mater."
Sullivan, "Prodigal Son," "Golden Legend," twice.
Cowen, "St. John's Eve," 3 times; "John Gilpin's Ride."
Elgar, "Caractacus," 3 times; "King Olaf," "The Black Knight," "Banner of St. George."
Bach, Cantata, "Jesu, Priceless Treasure," Christmas Oratorio, selections, "God's Time Is Best."
Mackenzie, "Dream of Jubal."
Franck, "The Beatitudes," twice.
Bath, "The Wedding of Shon Maclean," twice.
Clutsam, "The Quest of Rapunzel."
Mozart, "Requiem Mass."
Goring-Thomas, "Swan and Skylark."

CHAMBER MUSIC

The following is a list of Chamber Music given during the past nineteen years by the School of Music String Quartette, assisted by members of the Faculty and others:

Bach, Concerto for two Violins; Concerto Grosso (Brandenberg No. 6); Sonata, C major, for 'Cello.
Bargiel, String Quartette, No. 3, Op. 15; Trio for Piano, Violin and 'Cello, Op. 6, No. 1; No. 3.
Beethoven, String Quartette, Op. 18, Nos. 1, 2, 3, 4, 5, 6; Op. 59, Nos. 1, 2, 3; Op. 95, 74; and String Trio, Op. 9, No. 3; Trio for Piano, Violin and 'Cello, Op. 97; Serenade for Violin, Viola and 'Cello, Op. 8; Serenade for Flute, Violin and Viola, Op. 25; Septette for Clarinet, Bassoon, Horn and Strings, Op. 20 (four movements; the wind instruments supplied upon the organ); Concerto for Violin, Op. 61 (first movement with Leonard Cadenza); Sonata for Piano and Violin, Op. 47; Sonata, Op. 69, for Piano and 'Cello; Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16.
Borodine, Serenade Espagnole for Strings.
Brahms, String Quartettes, Op. 51, Nos. 1, 2 and 3; Op. 60 and Op. 67; Quintette for Piano, two Violins, Viola and 'Cello, Op. 34; Op. 111; Sextette for Strings, Op. 18; Sonata for 'Cello and Piano, Op. 99, two movements; Piano Quartette, Op. 26; String Quintette, Op. 88; Trio for Piano, Violin and 'Cello, Op. 101; Trio for Piano, Violin and Waldhorn, Op. 40; Quartette for Piano, Violin, Viola and 'Cello, Op. 25.
Chopin, Polonaise for 'Cello and Piano, Op. 3.
Debussy, Claude, String Quartette, Op. 10.
Dohnanyi, String Quartette, Op. 15; Sonata for 'Cello and Piano, Op. 8.
Dvorak, String Quartette, Op. 51; Quintette for Piano, two Violins, Viola, 'Cello, Op. 81; Bagatelles for two Violins, 'Cello and Organ, Op. 47, Op. 95; Quartette in C major, Op. 61; Terzetto for two Violins and Viola; String Quartette, Op. 96; Op. 80; Dumky Trio, for Piano, Violin and 'Cello; Trio for two Violins and Viola, Op. 74; Adagio, from 'Cello Concerto, Op. 104; Trio for Piano, Violin and 'Cello, Op. 65.
Elander, Charles, Minuet for Strings.
Foote, Arthur, Quintette for Piano and Strings, Op. 38.
Franck, Cesar, Sonata for Piano and Violin; Quintette for Piano and Strings, F minor, Scherzo, from Quartette in D.
Gade, Trio for Piano, Violin and 'Cello, Op. 42.
Godard, Trio for Piano, Violin and 'Cello, Op. 72.
Goldmark, Quintette for Piano, two Violins, Viola and 'Cello, Op. 30.
Golterman, Concertstueck for 'Cello, 65.
Grieg, Sonata for Piano and Violin, Op. 45, Op. 13; String Quartette, G minor, Op. 27; Sonata for 'Cello and Piano, Op. 36.
Harris, Hubbard W., Sonata for 'Cello and Piano (second and third movements).
Handel, Sonata for Piano and Violin, A major; Sonata for two Violins; Passacaglia for Violin and 'Cello.
Haydn, String Quartette, Op. 77, No. 1; Op. 76, No. 5; Op. 20, No. 4; Kaiser Quartette, Op. 76, No. 3.
Herzogenberg, Quartette for Oboe, Clarinet, French Horn and Bassoon, E flat major.
Hoffman, Sonata for Violin and Piano, Op. 67.
Knapp, Harold E., String Quartette in C major.
Leonard, Duo de Concert, for Violin and 'Cello.
Liadow, Scherzo for Strings.

Lutkin, P. C., Trio for Piano, Violin and 'Cello, Op. 1 (second movement); Andante for Violin and Orchestra, Op. 6.
Mendelssohn, String Quartette, Op. 12, No. 1; Trio for Piano, Violin and 'Cello, Op. 66; Op. 49; Sonata for 'Cello and Piano, Op. 45, No. 1.
Mozart, Quintette for Clarinet and Strings; String Quartette, No. 14; String Quintette, No. 6; String Quartette, No. 17; Divertimento, for Violin, Viola and 'Cello.
Oldberg, Arne, String Quartette, C minor, No. 1; String Quartette in D, No. 2; Trio for Piano, Violin and 'Cello, E minor; Piano Concerto, Op. 17; Quintette for Piano, two Violins, Viola and 'Cello, B minor; Quintette for Piano, two Violins, Viola and 'Cello, C sharp minor, Op. 24; Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major; Concerto for French Horn, E flat major.
Protheroe, Daniel, String Quartette, A minor, Op. 52.
Rubinstein, Sonata for 'Cello and Piano, Op. 18; Sonata for Violin and Piano, Op. 13 (first movement); String Quartette, Op. 17, No. 3.
Saint-Saens, Quintette for Piano and Strings, Op. 14; Trio for Piano and Strings, Op. 18.
Schubert, Charles, Andante and Caprice for 'Cello.
Schubert, String Quartette, Op. 29; String Quartette, D minor; String Quintette, Op. 163; Trio for Piano, Violin and 'Cello, Op. 99, Op. 100 (two movements); Quintette for Piano, Violin, Viola, 'Cello and Bass, Op. 114; Op. 161 (first movement); String Quartette, D minor (421 K).
Schuett, E., Walzer Maerchen, for Piano, Violin and 'Cello, Op. 54; Suite, Op. 44, for Piano and Violin.
Schumann, String Quartette, Op. 61, No. 2; Quintette for Piano, two Violins, Viola and 'Cello, Op. 44; Quartette for Piano, Violin, Viola and 'Cello, Op. 45, Op. 47; String Quartette, Op. 41, No. 2, No. 3; Trio for Piano, Violin and 'Cello, Op. 63; Maerchenbilder for Viola and Piano.
Sinigaglia, L., Concert Etude, Op. 5.
Strauss, Richard, Sonata for Piano and 'Cello, Op. 6; Sonata for Violin and Piano, Op. 18.
Svendsen, Allegro Scherzando.
Tschaikowsky, String Quartette, Op. 11; Trio for Piano, Violin and 'Cello, Op. 50.
Wathall, A. G., Suite for Strings.
Weber, Concerto for Clarinet, Op. 75 (Orchestra part arranged for Organ and Strings).
Weber, Josef Miroslav, String Quartette in B minor.
Weidig, Adolf, String Quartette, A major.
Wolf, Hugo, String Quartette, "Italienische Serenade."
Wolf-Ferrari, Quintette for Piano and Strings, Op. 6.

THE A CAPPELLA CHOIR

During the past seven years the A Cappella Choir has sung the following compositions:

Populo meus
Gloria Patri
Adoramus te Christe
Tu es Petrus
Tenebrae factae sunt
O Bone Jesu ..... Palestrina
Kommt mein Gespons
Matona, lovely Maiden ..... Orlando di Lasso
Jesu dulcis memoria ..... Vittoria
Exultate Deo ..... Scarlatti
Selection from Motette, "Jesu, Priceless Treasure" ..... Bach
O Villanella ..... Claude le Jeune
Down in a Flowery Vale ..... Festa
Lo, Now a Rose e'er Blooming ..... Praetorius
Kyrie eleison ..... 12th Century Plain Song
O Filii et Filiæ ..... Ancient Hymn-tune
Sumer is icumen in ..... Ancient English Round
Since First I Saw Your Face ..... Thomas Ford
Now Is the Month of Maying ..... Thomas Morley
God be in my head ..... Davies
Alla trinita beata ..... Traditional Hymn
Come, Dorothy, Come ..... Swabian Folksong
The Keel Row ..... Border Folksong
Charlie Is My Darling ..... Old Scotch Folksong

Caller Herrin' ..... Scotch Folk Song
Dalekarlien Dance (Harken, Gentle Maiden) ..... Swedish Folksong
Ar hyd y nos ..... Welsh Folksong
Brunette ..... 17th Century French
Listen Lordings Unto Me ..... English Traditional
Cradle Song. Edited by Franz Wuellner ..... German Folksong
Silent, O Moyle, Be the Sound of Thy Waters ..... Old Irish
Presentation of Christ in the Temple ..... Johann Eccard
Amor im Nachen ..... Gastoldi
Creation's Hymn ..... Beethoven
Quando corpus (Stabat Mater) ..... Rossini
Ave Verum ..... Gounod
All Among the Barley ..... Elizabeth Stirling
On High the Stars Now are Shining ..... Rheinberger
Hunting Song (Rise, Sleep No More) ..... Benedict
God So Loved the World (Crucifixion) ..... Stainer
The Waits ..... Saville
O Gladsome Light ..... Sullivan
So Happy in Thine House ..... O. Thomas
You Stole My Love ..... Macfarren
Lord, for Thy Tender Mercy's Sake ..... Farrant
Sleep, Holy Babe ..... J. B. Dykes
O Savior of the World ..... John Goss
The Mellow Eve is Gliding ..... A. J. Holden
God Is a Spirit ..... Bennett
Full Fathom Five ..... Wood
Corydon Arise (Six Elizabethan Pastorals) } ..... C. Villiers Stanford
Sweet Love for Me (Six Elizabethan Pastorals) }
The Lover's Counsel } ..... Cowen
Spring }
Evening (Intermezzo) ..... Lasseu
Two Lovers ..... Hecht
A Legend
Hymn to the Trinity
Cherubim Song ..... Tschaikowsky
Pater Noster
Farewell to Summer ..... Brahms
Where'er I Go ..... Brahms
Music, When Soft Voices Die ..... Dickinson
Sunrise ..... Taneyef
'Round the Good Father's Door ..... Arkhangelsky
Around Us Hear the Sounds of Even ..... Dvorak
A Joyful Christmas Song } ..... Gevaert
The Magi Kings }
Sleep of the Child Jesus ..... Gevaert
From Lyons as I Journeyed ..... Gevaert
Christmas Song (Three Kings Have Journeyed) ..... Cornelius
Three Old Bohemian Christmas Carols ..... Carl Riedel
Night Whispers ..... W. von Moellendorff
Ave maris stella ..... Grieg
The Brook } ..... MacDowell
Northern Slumber Song }
Come, Sleep ..... Alfred G. Wathall
Serenade (with 'Cello obligato) ..... Arenski
Awake, Awake } ..... Granville Bantock
On Himalay }
As Torrents in Summer (King Olaf) ..... Edward Elgar
Northwestern University Hymn (Quaecumque sunt vera) ..... Haydn-Lutkin
Choral Blessing (The Lord Bless You)
The Day Is Past and Over
I Will Sing of Thy Power
Child Jesus Comes from Heavenly Height
Like as a Father Pitieth His Children ..... Lutkin
Night Song
There's a Song in the Air
I Will Lift Up Mine Eyes
O Paradise, O Paradise
Cargoes
I Will Weave You a Rhyme

A Song of St. Francis
Noel
At Christmas-tyde ..... Grant-Schaefer
Thou Did'st Leave Thy Throne ..... Powell
The De'il's Awa' ..... Delamarter
Bubbles ..... Weidig
Glory to the Father ..... Rachmaninoff
Cherubic Hymn ..... Gretchaninoff
A Sacred Dialogue ..... Becker
In Going to My Lonely Bed ..... Richard Edwards
O Can Ye Sew Cushions ..... Arr. by Bantock
How Eloquent Are Eyes ..... John E. West

SOME OF THE PROGRAMS OF THE YEAR 1912-1913

ARTISTS' SERIES

CECIL FANNING, Baritone

Adelaide ..... Beethoven
Halt
Am Feierabend } (Die Schone Mullerin) ..... Schubert
Der Flieger (Elsbeth Meinhard) ..... Hubert Pataky
Teufelslied (Reinhard Volker) ..... Eugen Haile
Moonlight (Translated from Chinese) ..... Hubert Pataky
Morning
O Thou Billowy Harvest-Field (Tolstoi) ..... Rachmaninoff

Folk Songs—

Bouton de Rose (de Theis) ..... Pradher
Le Cycle du Vin (Refrains des Jeunes) ..... Arr. G. Ferrari
Dame Durden (Old English) ..... Arr. G. Ferrari
No! John (Old English) ..... Arr. Cecil Sharp

I Had a Dove (adapted from Keats) ..... Carl Busch
The Fool of Thule (Fred G. Bowles) ..... Pietro Yon
Mammy's Song (written for Mr. Fanning) ..... Harriet Ware
The Last Leaf (Oliver Wendell Holmes) ..... Sidney Homer

KATHARINE GOODSON, Pianist

1. Sonata A Major ..... Mozart
   - I. Tema con Variazione
   - II. Menuetto
   - III. Rondo alla Turca
2. Sonata F Minor, Op. 5 ..... Brahms
   - I. Allegro maestoso
   - II. Andante
   - III. Scherzo
   - IV. Intermezzo
   - V. Finale
3. Berceuse ..... Chopin
   Fantasie F Minor, Op. 49 ..... Chopin
   Two Studies ..... Chopin
   Polonaise in A Flat, Op. 53 ..... Chopin
4. Romance in F Sharp ..... Schumann
   Aeolus ..... Gernsheim
   Venezia and Napoli (Tarantelle) ..... Liszt

MADAME LILLIAN WIESIKE, Soprano

1. Aria from "Butterfly," One Fine Day ..... Puccini
2. Wonne der Wehmut ..... Beethoven
   Der Kuss ..... Beethoven
   Roselein, Roselein ..... R. Schumann
   Auftraege ..... R. Schumann
3. Immer leiser wird mein Schlummer ..... Brahms
   Das Maedchen spricht ..... Brahms
   Pastorale ..... Bizet
   Ouvre des yeux bleus ..... Massenet

4. Aria from "Queen of Sheba"....Gounod
5. My mother bids me bind my hair....Haydn
   When the little children pray....Max Reger
   The lass with the delicate air....Dr. Arne
6. The little piper....W. Morse Rummel
   Princess with the sunny smile....Leoni
   The lark now leaves his watery nest....H. Parker

CHARLOTTE DEMUTH WILLIAMS, Violinist

ARTHUR R. SLACK, Baritone

Sonata for Violin, Op. 18....Richard Strauss
Sento nel cor....Scarlatti
Die Krahe....Schubert
Verborgenheit....Wolf
Gesang Weyla's....Wolf
Intrada....Desplane-Naches
Rigaudon....Monsigny
Chant Louis XIII and Pavane....Couperin-Kreisler
Præludium and Allegro....Pugnani-Kreisler
Pilgrim's Song....Tschaikowsky
Denny's Daughter....Willeby
Bedouin Love Song....Chadwick
Recompense....Hammond
Rondo Capriccioso....Saint-Saens

UNIVERSITY STRING QUARTETTE

H. E. KNAPP, First Violin
CHARLES ELANDER, Viola
A. G. WATHALL, Second Violin
DAY WILLIAMS, 'Cello

CHAMBER MUSIC RECITAL

Quartette, Op. 29....Schubert
Quartette, Op. 18, No. 3....Beethoven

CHAMBER MUSIC RECITAL

THE QUARTETTE, Assisted by
CARL MILTON BEECHER, Pianist

Quartette in F major, Op. 41, No. 2....Schumann
Marchenbilder, Nos. 1, 2, 3, and 4, for Viola and Piano....Schumann
Mr. Wathall and Mr. Beecher
Quintette, for Piano and String Quartette, Op. 44....Schumann

CHAMBER MUSIC RECITAL

THE QUARTETTE, Assisted by
MRS. HILA VERBECK KNAPP, Pianist

Dumky Trio, Op. 90, 1st movement....Dvorak
Kaiser Variations....Haydn
Serenata alla Spagnola....Borodine
Andante cantabile....Tschaikowsky
Rondo....Boccherini
Valse triste....Sibelius
Tarantelle....Popper
Mr. Day Williams
Quintette for Piano and Strings, Op. 6, 1st and 2nd Movements....Wolf-Ferrari

CHAMBER MUSIC RECITAL

THE QUARTETTE, Assisted by
MRS. HILA VERBECK KNAPP, Pianist

Quartette in A minor, Op. 51, No. 2....Brahms
Introduction and Polonaise No. 3....Chopin
(For Piano and Violoncello)
Trio, Op. 72, for Piano, Violin and 'Cello....Godard

ORCHESTRA CONCERTS by the
SCHOOL OF MUSIC SYMPHONY ORCHESTRA
(Seventy Players)
Friday evening, Jan. 30th, 1914, at Northwestern University Gymnasium

PROFESSOR HAROLD E. KNAPP, Conductor, Assisted by
MISS ELIZABETH HAMMOND, Violoncellist

Symphony, G minor, No. 40 (Koechel No. 550) ..... Mozart
Concerto for Violoncello and Orchestra, Op. 59 ..... Klughardt

MISS ELIZABETH HAMMOND

Ouverture, Oberon ..... Weber
A Character Sketch, The Steppes of Central Asia ..... Borodin
Introduction to Act III, "Die Meistersinger" ..... Wagner
Introduction to Act I, "Die Meistersinger" ..... Wagner

SCHOOL OF MUSIC SYMPHONY ORCHESTRA

PROFESSOR HAROLD E. KNAPP, Conductor
Thursday Evening, April 30, 1914
At Northwestern University Gymnasium

Symphony No. 2, in D, Op. 36 ..... Beethoven
Siegfried Idyll ..... Wagner
Prelude and Fugue, Op. 85 (for String Orchestra) ..... Moszkowski
Concert Waltz, Op. 47 ..... A. Glazounow
Overture to Phedre ..... Massenet

CONCERT BY THE A CAPPELLA CHOIR
Fisk Hall, Wednesday evening, May 6, 1914
Assisted by MRS. ODILE GODDARD FROST, Organist

PART I—SACRED

Organ Fantasie in G minor ..... Bach
Mrs. Odile Goddard Frost

University Hymn, Quæcumque sunt vera ..... Haydn

Russian Motettes
Glory to the Father ..... Rachmaninoff
A Legend ..... Tschaikowski
Cherubic Hymn ..... Gretchaninoff

German Motette
A Sacred Dialogue ..... Becker
Solo, Miss Edith M. Jones

Organ
Largo (from The New World Symphony) ..... Dvorak
Mrs. Odile Goddard Frost

Medieval Motettes
Jesu Dulcis ..... (1560) Vittoria
Adoramus Te } ..... (1524-1594) Palestrina
Tu es Petrus (six parts) }

PART II—SECULAR

Organ—Scherzo, Fifth Sonata ..... Guilmant
Mrs. Odile Goddard Frost

Medieval Madrigals
O Villanella ..... (1554) Claude Le Jeune
Kommt mein Gespons ..... (1530-95) Orlando di Lasso
In going to my lonely bed ..... (1560) Richard Edwards

Part Songs
O can ye sew cushions ..... Arr. by Bantock
(Old Scotch Cradle Song)
On Himalay ..... Bantock
How eloquent are eyes ..... John A. West

Organ—Abendlied ..... Schumann
Spring-time Sketch ..... Brewer
Mrs. Odile Goddard Frost

Part Songs
The De'il's Awa' ..... De Lamarter
Music When Soft Voices Die ..... Dickinson
Cargoes ..... P. C. Lutkin

THE CHOIR

Sopranos	Altos
Edna Bartlett	Wilhelmina Gardner
May Hayes	Edith Jones
Harriet Kyle	Josephine Jones
Irene McCague	May Knoll
Margery Mitchell	Clare Livingston
Alberta Mote	Lois Thorne
Verna Peterson	
Olive Rice	
Clara Tatley	
Tenors	**Basses**
John P. Barkman	
Charles M. Dennis	Frederick R. Bollman
Joe R. Eastwood	Charles E. Lutton
James Hamilton	Henry A. Schmidt
Charles W. Mountain	John A. Van Pelt

FACULTY RECITALS

JOHN DOANE, JR., Organist

Fugue in E flat (St. Anne's) ..... Joh. Sebastian Bach
Allegretto ..... W. Wostenholm
Prelude (La Damoiselle Elue) ..... Claude Debussy
Elfintanz ..... Bernard Johnson
Sonata No. VI (D minor) ..... Mendelssohn
I. Chorale, with Variations
II. Fugue
III. Andante

Im Garten
(from Landliche Hochzeit Symphony) ..... Carl Goldmark
(Arranged for Organ by Edwin H. Lemare)

Fantasie Rustique (Un souvenir nuptial) ..... W. Wostenholm
Christmas Song ..... Edwin H. Lemare
Musette (from "Arcadian Idyll") ..... Edwin H. Lemare
Solitude (from "Arcadian Idyll") ..... Edwin H. Lemare
Introduction and Fugue (from Sonata on the 94th Psalm) ..... Reubke

MR. DAY WILLIAMS, Violoncellist

Assisted by

MRS. HILA VERBECK KNAPP, Pianist

Concerto in D major ..... Haydn
Traumerei ..... Strauss
Loure ..... Bach
Scherzo ..... Van Goens
Sonata in B flat minor, Op. 8 ..... von Dohnanyi
For Piano and Violoncello

MISS MARGARET CAMERON, Pianist

MISS HEDWIG BRENNEMAN, Soprano

Gavotte and Variations ..... Rameau
Sonate (D major) } old form of one } ..... Scarlatti
Sonate (A major) } movement }
"If even the flow'rets were knowing" ..... Robert Schumann
"Ah, sweet as any flower" (Du best wie eine Blume) ..... Robert Schumann
"Early Green" (Erstes Grün) ..... Robert Schumann

Ballade, G minor
Intermezzo, A minor
Rhapsodie ..... Brahms
"Regen" ..... Paul Juon
"Märchen" ..... Arnold Mendelssohn
"Wandlung über Nacht" ..... Arnold Mendelssohn
"Strampelchen" (Little Fidget) ..... Eugen Hildach
"Der Spielman" (The Minstrel) ..... Eugen Hildach

Violin Obbligato by Miss Julia Marshall

Nocturne, G major
Ballade, G minor ..... Chopin
"The Firefly" (from songs of India) ..... Granville Bantock
"Psyche" ..... Paladilhe
"My Song of You" ..... Louis Victor Saar

PROFESSOR ARNE OLDBERG, Pianist

MR. CARL M. BEECHER, Pianist

MR. WALTER ALLEN STULTS, Basso

I. Confutatis Maledictis, from "Manzoni Requiem" ..... Verdi
Mr. Stults

II. Variations for two pianos ..... Schumann
LeMatin ..... Chaminade
Professor Oldberg and Mr. Beecher

III. O Isis und Osiris, from "Magic Flute" ..... Mozart
Mit deinen blauen Augen ..... Strauss
Helle Nacht ..... Hermann
Die Ablosung ..... Hollaender
Mein Schatzelein ..... Hinton
Mr. Stults

IV. Variations for two pianos, on a theme by Beethoven ..... Saint-Saens
Professor Oldberg and Mr. Beecher

V. Creation's Hymn ..... Beethoven
Mandoline ..... Debussy
The Pauper's Drive ..... Homer
Boat Song (by request) ..... Ware
I'm a Roamer Bold, from "Son and Stranger" ..... Mendelssohn
Mr. Stults

ALUMNI RECITALS

MISS ELECTA LOUISE AUSTIN, Pianist

(Of the Class of 1912)

MR. CHARLES EDWIN LUTTON, Baritone

(Of the Class of 1912)

Chorale Prelude, C major ..... Bach-Busoni
Sonata, Op. 53, first movement ..... Beethoven
Aria—"Mighty Lord and King All Glorious," from the Christmas Oratorio ..... Bach
Waltz, A major
Waltz, E major
Polonaise, E flat major ..... Moszkowsky
"Dearest" (Henley) ..... Homer
"Lament" (Byron) (inscribed to Mr. Lutton) ..... Grant-Schaefer
"Eagle" (Tennyson) ..... Grant-Schaefer
"Hark, Hark, the Lark" ..... Schubert-Liszt
Marche Militaire ..... Schubert-Taussig

Humorous Songs—
"Stone-cracker John" ..... Coates
"Ladies of St. James" ..... Hughes
"Zummerzetzhire" ..... Newton

MISS EDITH MALDWYN JONES, Contralto
(Of the Class of 1913)

Cantata for Contralto Solo—"Strike Thou Hour So Long Expected".....Bach
Welsh Folk Songs.....(Arr. by Somervell, Bryan, Davies)
Clychau Aberdyfi (The Bells of Aberdovey)
Text by Ceiriog
Y Gwcw Fach (Cuckoo Dear)
Text by an ancient and unknown poet
Suo-Gan (Lullaby)
Text by Robert Bryan
Nant Y Mynydd (Mountain Rivulet)
Text by Ceiriog
Four American-Indian Songs.....Cadman
From the Land of the Sky-Blue Water
(Omaha Tribal Melody)
The White Dawn Is Stealing
(Iroquois Tribal Melody)
Far Off I Hear A Lover's Flute
(Omaha Flageolet Love Call)
The Moon Drops Low
(Omaha Tribal Melody)
Non Torno .....Mattei
May Morning .....Manney
The Quest .....Smith
Mifanwy .....Foerster
A Slumber Song.....Gilmour
The Fairy Pipers.....Brewer

GRADUATING CONCERT OF THE SENIOR CLASS
Thursday evening, June 4, 1914
At Festival Hall, University Gymnasium
The Accompaniments to the pianoforte concertos by the
School of Music Symphony Orchestra
PROFESSOR HAROLD E. KNAPP, Conductor

Concerto for Piano and Orchestra, Op. 69.....Hiller
I. Moderato, ma con energia e con fucco
Miss Ruth Bowen Goodsmith
Recitative and Aria—"Generoso chi sol brama" (from "Scipio").....Handel
Miss Techla May Knoll
Concerto for Piano and Orchestra, Op. 25, G minor.....Mendelssohn
III. Presto—Molto Allegro e vivace
Miss Anna Kathryn Hebblethwaite
Berceuse (from "Jocelyn").....Godard
Miss Clara Maude Hoyt
Violin Obbligato by Mr. David Jacobs
Concerto for Piano and Orchestra, Op. 11, E minor.....Chopin
II. Romanze (Larghetto)
Miss Martha Kathryn Ballew
Recitative, from the Opera "Julius Caesar"
Air, from the Opera "Scipio" } .....Handel
"Hear Me, Ye Winds and Waves"
Mr. Leslie Ray Putnam
Concerto Symphonique for Piano and Orchestra, No. 4, Op. 102.....Litolff
II. Scherzo (Presto)
Mr. Thomas Howard Annett
Recitative and Aria—"Adieu Forets" (from "Jeanne d'Arc").....Tschaikowski
Miss Clare Pearl Livingston
Concerto for Piano and Orchestra, No. 2, Op. 23.....MacDowell
I. Larghetto calmato—Poco piu mosso e con passione
Miss Fama Rose Lennox

Aria—"It is Enough" (from "Elijah").....Mendelssohn
Mr. John Amos Van Pelt

Polonaise for Piano and Orchestra, Op. 22.....Chopin
II. Allegro molto
Miss Frances Willard Stults

Recitative and Aria—"Schwer liegt auf dem Herzen" (from "Nadeschda")
.....Goring-Thomas
Miss Josephine Jones

Concerto for Piano and Orchestra, Op. 23.....Tschaikowski
I. Andante non troppo e molto maestoso—
Allegro con spirito
Mr. Charles Merwin Howe, Jr.

THE SENIOR CLASS OF 1914

Diplomas Conferring the Degree of Graduate in Music
(Four Years)

Thomas Howard Annett.....Galena, Ill.
Martha Kathryn Ballew.....Corydon, Iowa
Elizabeth Brown.....Evanston, Ill.
Cheryl Maria Curtis.....Sheffield, Ill.
Winifred Eversz.....Evanston, Ill.
Ruth Bowen Goodsmith.....Chicago, Ill.
Clarissa Greig.....Cherokee, Iowa
Clara Maude Hoyt.....Decorah, Iowa
Josephine Jones.....Danville, Ill.
Techla May Knoll.....Union City, Ind.
Fama Rose Lennox.....Marshalltown, Iowa
Clare Pearl Livingston.....Moline, Ill.
Mary Aline McQuillen.....Mishawaka, Ind.
Gladys Ruth Myers.....Sheldon, Iowa
Leslie Ray Putnam.....Bedford, Iowa
Rose Lena Ruegnitz.....Elgin, Ill.
Frances Willard Stults.....Evanston, Ill.

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Anna Kathryn Hebblethwaite.....Evanston, Ill.
Charles Merwin Howe, Jr.....Evanston, Ill.
Charles Wesley Mountain.....Evanston, Ill.
Edwin John Stringham.....Kenosha, Wis.
John Amos Van Pelt.....Galesburg, Ill.

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Vesta Janette Howard.....Farmington, Ill.
Bernice Caroline Nelson.....Manawa, Wis.
Stella May Watts.....Elkhart, Ind.

GRADUATES IN NORMAL VOCAL METHODS
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Gertrude Elizabeth Perry.....Williamsburg, Iowa

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